

# ART NEWS

FOUNDED 1902

OCTOBER 15-31, 1943

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# VAN GOGH

THE ART AND LIFE OF  
VINCENT VAN GOGH

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# EDITOR'S LETTERS

SIR:

ART NEWS is indeed an unusual publication and we found it extremely interesting. We are greatly honored to have been included in this first study of fine art used in advertising.

Yours, etc.

H. L. CURTIS  
New York Shell Oil Company

SIR:

Our Art Director has been thumbing through his copy of ART NEWS and noticed how nicely you had recognized our work. I think you are to be especially congratulated on developing such an issue and think it might be well to consider making something of this sort an annual affair.

Yours, etc.

W. A. P. JOHN  
President, MacManus,  
John & Adams, Inc.  
Detroit

SIR:

I notice in the August-September number an article headed "Coventry and San Lorenzo." Its opening words are: "The record must be kept clear, with completeness and with justice." In some ways it is an inter-

esting account of the two places and the photographs are excellent but when it speaks of Coventry as "... a sleepy English country town ... and little or no connection with war production" it is hardly keeping the record clear. Murray's Blue Guide to England, 1922 edition, says that it had at that date a population of 106,349 and states that since 1870 it has been noted chiefly as the English headquarters of the motorcar and cycle industry and that during the war of 1914-1919 it was a specially busy center of heavy ordnance, aircraft, and other military work.

I do not think that there has been any material change in the character of Coventry since 1922 and any misstatements only weaken the very excellent case that we have against the German air force for their bombing of Canterbury, Exeter, etc.

Yours, etc.

GERALD LARKIN

Toronto, Canada

SIR:

I wish to tell you how much your magazine has meant to us in the Canal Zone. It is my only substitute for the galleries and reviews

in San Francisco which I miss so much. You may be glad to know that my copies eventually reach men in the armed forces in jungle positions in this vicinity and are avidly read by those interested in art happenings in the States.

Yours, etc.

ANNA L. LOZE

Cristobal, C. Z.

SIR:

May I suggest that we have some issues given over to the great art of China, especially porcelains of which I am a great admirer. Surely the important periods of Chinese art should be given some space, and especially at this time.

We are fortunate to be able to read such splendid publications as ART NEWS.

Yours, etc.

E. L. SCHOPPE

Los Angeles, Cal.

SIR:

Your magazine is a necessity for me and a joy forever. There is one criticism I have. In the August-September issue the very fine article "It Pays to Advertise" stresses the importance of good design in all things in great contrast to the layout of the ART NEWS itself. Why shouldn't Miss Frost have been able to use one

of your covers as an example of modern design? You should be the spearhead of the movement to spread art-consciousness in everything and not follow in the wake.

Yours, etc.

CPL. IRVING AIMEN

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Columbus, Indiana

SIR:

I have bought ART NEWS from certain stores for years, from time to time, and have always found it a source of cultural inspiration.

Yours, etc.

ALMA C. JONES

New York City.

SIR:

I still find ART NEWS the best of the several art magazines I am a subscriber to.

Yours, etc.

FRANCIS J. LORSCHIED

Milwaukee, Wis.

SIR:

I was happy to receive the back issues of ART NEWS and know that my favorite-of-all magazine will be arriving again.

Yours, etc.

MRS G. T. ROBINSON

Washington, D. C.

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# ART NEWS

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VOLUME XLII, NUMBER 11 OCT. 15-31, 1943

Entered as second-class matter Feb. 5, 1909, at the Post-Office, New York, N. Y., under the Act of March 3, 1879.

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ART NEWS is published semi-monthly from October through May, monthly June through September, by THE ART FOUNDATION, INC., a non-profit membership corporation, 136 East 57th St., New York, N. Y. BOARD OF TRUSTEES: Thomas J. Watson, Chairman; Mrs. J. Philip Benkard; Frank Crowninshield; Walter W. S. Cook, Secretary-Treasurer; Belle da Costa Greene; Mrs. David M. Levy; Charles Rufus Morey; Mrs. Moritz Rosenthal; Mrs. William Rosenwald; Maurice Wertheim. PRESIDENT: Alfred M. Frankfurter.

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THE COMPLETE CONTENTS of each issue of ART NEWS are indexed in The Art Index, published quarterly and available for consultation in public libraries.

SUBSCRIPTION RATES: \$5.50 per year in U.S.A.; Canada and Foreign, \$6.50 per year. Single copies in U.S.A., 50c each.

REDUCED SUBSCRIPTION RATES FOR STUDENTS, ARTISTS, AND MEMBERS OF THE U. S. ARMED SERVICES: The Art Foundation, Inc., as a non-profit corporation, makes ART NEWS available to accredited students and artists, as well as to all members of the U. S. Armed Services, at the Special Subscription Rate of \$4.00 per year in U.S.A. Such subscriptions therefore must be placed directly (not through agents) with the CIRCULATION OFFICE, THE ART FOUNDATION, INC., 136 EAST FIFTY-SEVENTH STREET, NEW YORK, N. Y., through a recognized school, university or artists' society, and remittance must accompany order. Subscriptions not received through these specified channels cannot be entered at the Special Rate.

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# ART NEWS OF AMERICA

### Draftsmen Wanted

THE Federal Government has issued a call through the U. S. Civil Service Commission for over a hundred draftsmen to work in Federal agencies connected with the successful prosecution of the war. Entrance salaries range from \$1,752 to \$3,163 a year. Though all types are needed, ship, electrical, mechanical and topographic draftsmen are in particular demand. Qualified artists are urged to apply while persons

dates about 1480, the story of the rescue of the princess is told against a charming background of river and turreted walls, believed to represent the Castle of Tarascon in Provence. Various details make improbable the authorship of Simon Marmion, to whom the painting has been attributed by some authorities, but its quality marks it as the product of a master. Besides the connection with the south of France suggested by the depiction of the Provençal castle, there is a remarkable simi-



BY AN ANONYMOUS French master, dated ca. 1480, is the "St. George and the Dragon" recently acquired by the Toledo Museum.

without previous experience may be appointed and trained. Those interested may secure announcement 283 and application forms from post offices, Civil Service Regional Offices, and the U. S. Civil Service Commission. Applications should be sent to the U. S. Civil Service Commission, Washington 25, D. C.

larity in concept and composition to a St. George which may be from the hand of Hubert van Eyck or Roger van der Weyden, or perhaps a lesser-known Northern painter.

### For Soldiers

"ART in National Defense" is the name of an organization in California which is doing a real job for the men in the services. Their five main activities are as follows: circulating eleven touring exhibitions of paintings by leading California artists; instructing in art and a/craft in the service clubs; providing free (Continued at bottom of page 7)

### Toledo Primitive

A FRENCH primitive depicting the popular mediaeval legend of St. George and the Dragon, has been given to the Toledo Museum of Art by Edward Drummond Libbey. In this panel, which probably

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# VERNISSAGE

**T**ODAY the eyes of anybody who cares about art are riveted, in suspense and horror, upon the battlefield of Italy. One's emotions are tried, as they have been this month past during devout prayers for the victory of our soldiers, by a passionate fear for those living monuments of at least four great civilizations which lie within the line of fire or, worse yet, are in the hands of the latterday vandals who have just given a competitive sample of savagery around the base of Vesuvius.

As this is written, the front is moving northward toward Rome, which is likely to meet an even more terrible fate than Naples. Past Rome, if it is possible to think beyond the calamity it faces, lie the roads up through Central Italy that have been traversed by artists of all ages, as well as by armies since Hannibal, yet by no soldiery so wantonly barbarous as that of the *Kulturvolk* which is soon to beat its retreat through Orvieto and Perugia, Viterbo and Siena and San Gimignano, to Florence with all that implies. And then, as one shudders at the thought, through Prato and Pistoia to Bologna, Parma and to Piacenza and finally to the "line of the Po"—that line which has served alternately as backdrop for the battles of Europe and as a main stream of culture of the Gothic, the Renaissance, and the Baroque, from Turin to Padua and Venice.

Hardly more than the recital of the names of these cities and towns is needed to call forth their churches and frescoes, their palaces and sculptures, their squares and arcades—not even to mention the minor jewels of tiny places that lie between, each of them like Gubbio or Acquapendente, like Città di Castello or Borgo San Sepolcro, possessed of at least one immortal masterpiece of painter, sculptor, or architect. To read them is like checking off an executioner's list, and yet there is still a glimmer of hope, a little more, perhaps, than a prayer for a reprieve on the eve of the headsman's dawn.

Now, in the face of these actual facts, it is more than heartening to know that the British and American armies are proceeding each step of their way with a complete organization for the conservation and salvage of the art that lies ahead. That is to say, within the bounds of military security, that land, sea, and air forces are equipped with instructions and plans to spare artistic monuments, even those surrounded by tactical objectives, to as great an extent as possible notwithstanding increased risks. Of this, an example is the careful training and briefing of the American pilots who participated in the two air attacks on the railway yards and stations in Rome last July—with only one instance of inadvertent damage against a total of over a thousand planes in the two raids.

(Continued from page 6)  
art kits to servicemen artists, instituting vocational therapy; and providing an outlet for servicemen's products. All of these activities are supervised by Army Special Service Officers.

## Art in Africa

TO the manifold forms found in the North African centers of civilization a new art has been added—GI Art. Yank soldiers in Casablanca have painted five murals in the local Red Cross theatre, executing them in odd moments snatched from leaves and off-duty hours. The largest and most impressive of the group is one done by Sgt. Charles A. Taylor of Philadelphia, professional artist. His work, depicting the informal atmosphere of a Red Cross club, is spirited and fluid in style (see reproduction on page 24). The others who contributed were either students, hobbyists, or commercial

But this task of our armies does not end there. When the Allied Military Government moves in, museums and ancient buildings are immediately placed under the surveillance of a special section of the occupation authorities. As was the case in Sicily, the Italian custodians and curatorial staffs are retained wherever possible, under the direction of a British or American AMG officer. Less than a week after the conquest of Naples, its artistic institutions and monuments were operating under the charge of Major Paul Gardner, U.S.A., on leave from the directorship of the William Rockhill Nelson Gallery of Kansas City. His model administration of that great museum is proof that the conservation of what the Germans left in Naples is in the best possible hands—and that our side is making every possible provision for saving the art of Italy.

It is right that this is so, because that art belongs not only to Italy but to the whole world. The Greek temples of Paestum, the Etruscan tombs of Umbria, the columns and capitals of the Roman Forum, and the countless Renaissance masterworks from Giotto to Michelangelo—these are no dead stones and walls and panels, they are the life-history of all art that breathes today.

Despite every precaution, however, it is well to remember that preservation lies not in our hands alone. In Florence the central railway station, a major strategic target, lies across the square from the church of Santa Maria Novella with its Uccello and Ghirlandaio frescoes. In Padua the great and unique Giotto murals of the Arena Chapel are but a few hundred feet from the yards and main tracks of the through railroad which runs along the Po. All Venice is only a narrow channel removed from Mestre with one of the largest series of gasoline tanks in Italy. These are only a few examples out of many. In each case the slightest mishap in attack, however well guarded against, might cause horrible damage.

For the enemy does not hesitate to hide behind the shield of these monuments, with about the same courage as gangsters shooting from behind perambulators, any more than it hesitates to destroy what it is forced to leave behind. If we risk the lives of our soldiers to save what belongs to eternity, it is our duty to make clear the nature of the enemy. That can be read in the sacking of Naples' books and pictures—as in the Nazis' very choice of Rome as a military bastion.

It is, of course, no more and actually less than what their Führer had promised us: the chaos and ruin he warned would attend his defeat. Very well, then: let us remember for all time that no German artist or art-lover has yet lifted his voice in condemnation. Let us vow that all this will not be forgiven them lightly. Let no single post-war decade nor any swarm of arrogant *Kunsthistoriker* make us forget it was the Germans who were the destroyers in spirit and fact. Meanwhile, our side does what it can and we pray for the best.

A. M. F.

artists. All revelled in their jobs. In an undertaking of this nature the first problem was supplies. When Casablanca failed to yield oil colors, they resorted to enamel house paint. One of the murals is done in poster style, another in the Surrealist manner, while a third is an abstraction. Colorful and friendly, the series is popular with servicemen.

Similarly in Port Lyautey, a point of heavy invasion fighting, gay scenes of New York and Africa adorn

the walls of the Red Cross Club. In Rabat, the visitor finds the division mess plastered with parades and cartoons of Army life. In Oran, two privates design stage sets, posters, and postcard cartoons for the men.

## USO Prints

THE USO has recently purchased a large quantity of silk screen reproductions of paintings by William (Continued on page 24)

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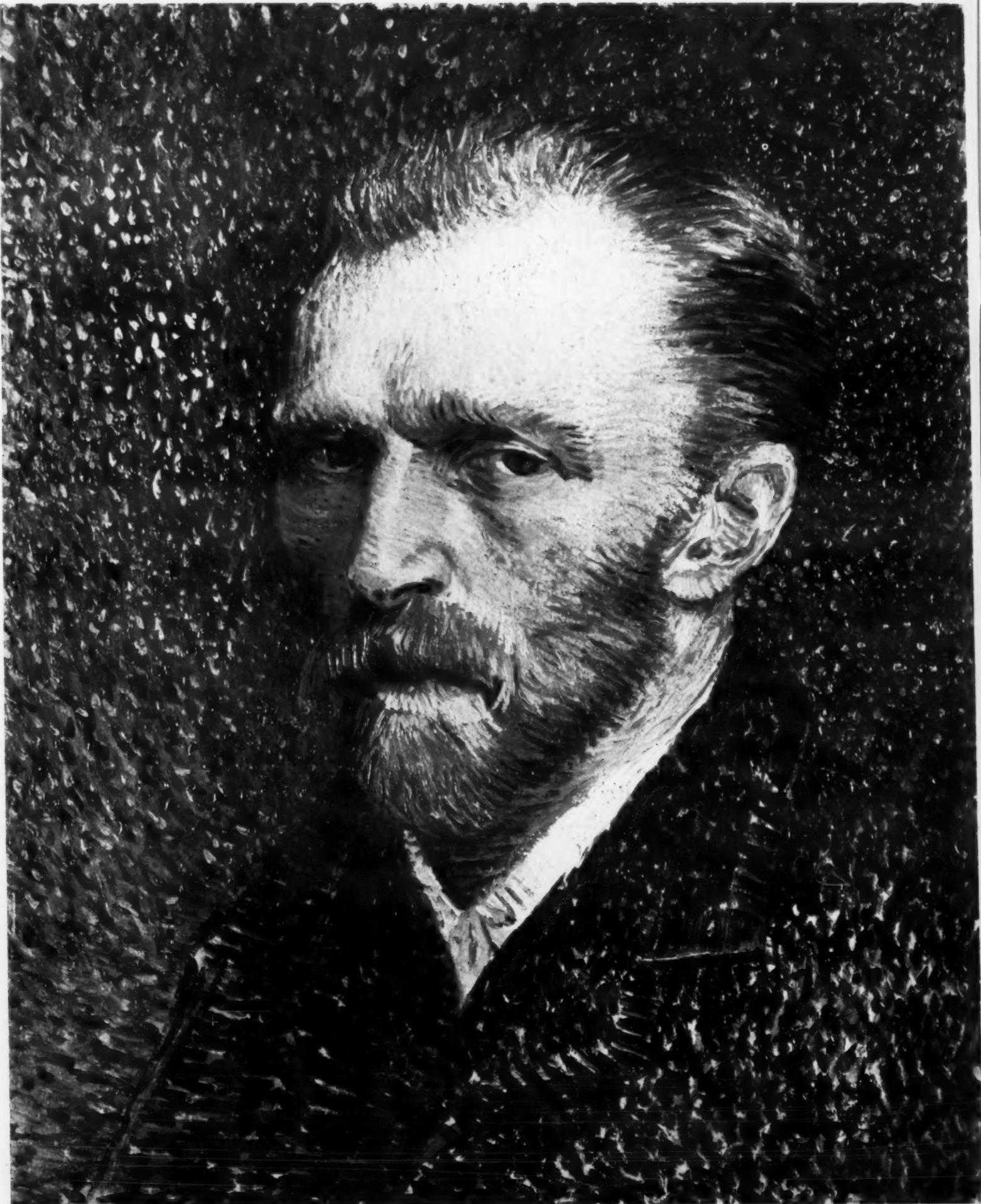
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NEWS



**VAN GOGH** AT ABOUT 33-34 years of age. From the Paris period (1886-88) comes this "Self Portrait," a work relatively conventional in its execution but as penetrating a character likeness as any Van Gogh painted. The dot technique he makes use of is Impressionist-influenced but also recalls Seurat, whose work the artist undoubtedly became familiar with during his earlier art dealer apprenticeship.

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# VAN GOGH AND LIFE: A NEW VIEW

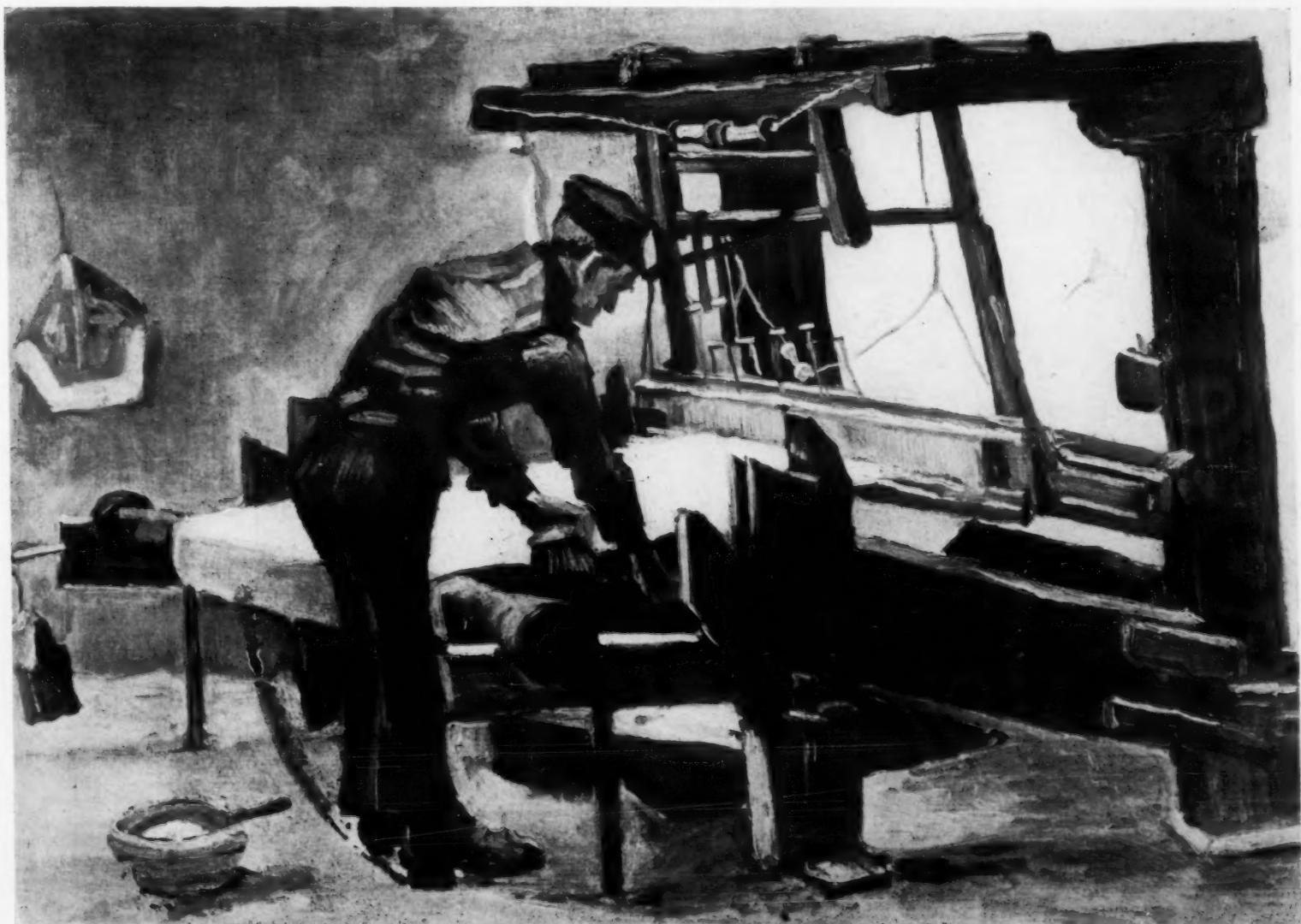
BY JOHN ALFORD

WHILE Van Gogh was living his tempestuous days, an even greater artist, though in another medium, was pondering the nature of art in general, with special consideration of modern times. Tolstoy's essay, *What is Art?* was published eight years after Vincent's death and certainly in complete ignorance of Vincent's life and work. "Art," says Tolstoy, "consists in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them.

"To evoke in oneself a feeling one has once experienced

*The largest number of Van Gogh canvases ever assembled in America, currently exhibited at Wildenstein's for the benefit of Dutch and American war relief, give new insight into the human side of a painter the greatness of whose art lies in his ability to infect the observer with the feelings that he himself experienced. This article is a condensation of a talk which our distinguished author, Professor John Alford of the University of Toronto, gave recently at the Metropolitan Museum. Another condensation from his lecture series is planned for the near future.*

and having evoked it in oneself then by means of movements, lines, colors, sounds, or forms expressed in words, so to be, transmit that feeling that others experience the same feeling—this is the activity of art." Such a definition fails to cover vast tracts of what is usually accepted as genuine and even great art. But the fact that it is a partial definition does not imply that it is an insignificant one. Nor is it vitiated by the fact that Tolstoy himself was totally incapable of distinguishing, in the visual and graphic arts, between genuine art and the professional image-making he himself labeled "counterfeit." The definition, in short, together with its elaboration in Tol-



"THE WEAVER," lent anonymously, painted in May, 1884, when Van Gogh was making his first experiments in formal, tonal expression. Of the subject he wrote that year, "Those looms will cost me a lot of hard work, but they are in reality such splendid things, all that old oakwood against a greyish wall. . . . I have seen them weaving in the evening by lamplight, which gives very Rembrandtesque effects."



*"THE REAPER," (left) property of the Netherlands Government, painted between August and November, 1889, one of a series of studies after Millet. "Mother Roulin and her Baby" (right), members of the postman's family of whom he made portraits in November 1888 as a means of expressing his human loneliness. Canvas is lent by M. Knoedler & Co.*



stoy's discussion of the value of the artist to society and of the appropriate processes of his training, provides a most apt exposition of the nature, growth, and value of the kind of artist that was Van Gogh.

The main features of the life of Vincent van Gogh are possibly better known to the general public than those of any other artist. They have been made the subject of biographical romance and romantic biography, and they provide the material for the introduction to any considerable catalogue of his works.

But the reason why this is so makes it almost inevitable that they shall be reviewed again in any analytical exposition of his painting, for his life is of a piece with his art; the character of both springs from the character of the man, and the two to-

gether express an ardor and a sensibility common to human kind and unique in the case of Van Gogh only in intensity of experience and expression.

Vincent was the oldest son of a Dutch pastor of good family, but of modest means. One paternal uncle was a high-ranking naval officer; three others became art dealers, of whom the youngest, after whom the future artist was christened, was a prosperous partner in the famous international firm of Goupil with headquarters in Paris and branches at the Hague, in Brussels, and in London. In 1869 a place was found in this business for the young Vincent who was thus familiarized from the age of sixteen with the then fashionable anecdotal and sentimental taste in painting represented by a generation of French painters now worthily forgotten—by Millais and the



*THE PARIS PERIOD dates the "Three Pairs of Shoes" lent anonymously to the show. Thus the artist, who had voluntarily shared the poverty of the coal miners at the time of his unsuccessful attempts to become a preacher, de-*

*scribes in paint the humble symbols of a lifetime of unremitting work. This study is more of a glance at the past than a record of these years when Van Gogh's art was beginning to expand and formalize itself.*

Pre-Raphaelite illustrators in England, and, at its best, by the Barbizon painters in France and by Israels, Bosboom, Weissenbruch, the brothers Maris, and Anton Mauve (a relation of the van Goghs by marriage) in Holland.

The last two and a half years of Vincent's service as a salesman were spent in London and Paris, and it would already have been possible for him to become acquainted with the work of Manet and the Impressionists had not his personal taste in pictures been entirely determined at this time by moral and sentimental considerations. Though the memoir of him by his sister-in-law, published as an introduction to her translation of the letters to his brother, mentions that in this period he seems to have weighed the possibility of becoming a painter, there is no trace in the letters of concern with the painter's means of expression as a painter; nothing remotely to suggest the final character of his career or of his art, beyond a strong but uncritical interest in the illustrative quality of pictures and an occasional habit of pencil sketching. What links the letters of these years with the activities of his later life is rather their human warmth and simplicity; a native goodness of heart and mind and a deep affection, at once protective and dependent, for his younger brother, Theo, who in turn entered the firm of Goupil and was Vincent's sole means of support in the last productive years of his life.

In June, 1874, occurred the first of the turning points of Vincent's career. During the previous months he had fallen deeply in love with the daughter of the woman in whose house he was living, only to find that she was already engaged to another man. The effect on Vincent was little short of catastrophic. With all the intensity of his nature he turns for consolation to religion, seeking comfort for his wound in a renunciation of hopes of mundane felicity, and an outlet for both his energies and his affections in a practical service of humanity. By the end of 1875 his continuation in Goupil's is impossible for both



*"MONTMARTRE," lent by the Art Institute of Chicago, dates from the Paris period (1886-88) when Vincent was coming under the influence of Japanese prints and the chromatic brilliance of Impressionism.*

himself and his employers. He becomes first a schoolmaster and lay preacher in the neighbourhood of London, and then (May, 1877), after many family consultations and misgivings, a candidate for entry into the University as a student in theology preparing for ordination.

In view of his eventual vocation it might seem that he had merely exchanged one blind alley for another. But the abandonment of professional concern with pictures seems at least to have freed the use of his own vision, not in estimating the value of the work of others (for his interest in pictures is now almost wholly religious), but in responding to the quality of what presents itself to his own eyes as he moves about his unpainterly business. During the period of explosive production



**"SUNFLOWERS,"** lent by Mr. Carroll S. Tyson, dated August, 1888. The artist writes from Arles of working on three such subjects at the same time "with the enthusiasm of a Marseillais eating bouillabaisse."

in the last two years of his life he was in the habit of making outline sketches of the scenes he was painting (such as the marine study reproduced on page 15), inserting records of the dominant colors of the various parts in the simplest of notations; bleu, orange, vert, and so on; and of illustrating his letters with similar sketches in miniature, the colors being described in the text. The first of the published letters written after his abandonment of art dealing, and on his return to England as a schoolmaster, shows his responsive perception already at work in this manner.

"The last thing I saw of Holland was a little grey church spire. I stayed on deck until sunset, but then it became too cold and rough. Next morning in the train from Harwich to

London it was beautiful to see at dawn the black fields and green meadows with sheep and lambs and here and there a thorn bud and a few large oak trees with dark twigs and grey moss-grown trunks. The glimmering blue sky with still a few stars, and a bank of grey clouds at the horizon."

A little later when he is a student in Amsterdam, he begins noticing the expressive attitudes of people and finds himself almost automatically recording his feeling in penciled drawings. "This morning I saw in church a little old woman, probably one who provides foot-stoves in church, who reminded me so much of that etching of Rembrandt, a woman who has been reading the Bible and has fallen asleep with her head in her hand" (letter 96). "Last week I read Gen. XXIII, the burial of Sarah in the field that Abraham bought to bury her there in the cave of Machpelah, and involuntarily I made a little drawing of how the place appeared to me" (letter 97). "When I am writing I instinctively make a little drawing now and then like the one I sent you lately, and for instance, this morning, Elijah in the desert, with the stormy sky and in

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yet no conviction of a vocation or intention of a profession. He continues to live among the miners but for the next year his very means of livelihood are historically obscure. He is urged by his family, even by Theo, to adopt some trade or profession, but he has become convinced of a power for good within him, a power of love, though he cannot find the means

or religious but, firstly, technical, how to express his feeling for what he sees, with its human implications, in images of line and tone and color; secondly financial, for from now till his death he is without means of support of his own; and thirdly domestic, for he is sensual, ardently affectionate and dependent on affection, and, at the same time, violent in temper,



**"THE FIELD OF CORN,"** lent to the exhibition by Wildenstein & Company, painted in the summer of 1888 at Arles. The subject was treated repeatedly by the artist who endowed the theme of mowing and harvesting the grain with almost religious fervor and significance.

of putting it to work. He will not abandon the search. He reads, draws, and shares the poverty of his neighbours. The letters of this time are few, but deeply moving in their combination of conviction, frustration, and essential loneliness.

Gradually it is born in upon him that his own drawing speaks. In July (1880) he can still try to explain himself to Theo by writing of a hypothetical man who feels "there is something inside of me, what can it be!" but in August it is, "do not fear for me, I can only continue to work, that will somehow or other set me right again—I write to you while I am busy drawing, and I am in a hurry to go back to it, so good night . . ." (Letters 133 and 134.)

From now on his problems are no longer either vocational

sensitive in his spiritual isolation, and intractably independent.

With Theo's aid he goes for a winter to Brussels where he can draw from models and study anatomy, then tries to live at home and again falls violently and unsuccessfully in love. He flies to the Hague where Mauve gives him some lessons and, out of sheer need for something on which to spend his affection, he sets up house for a time with an ex-prostitute who is nearing a confinement. In the winter of '83, he has hardly a choice but to return home, and for two years he is once more under the parental roof, with greater or less domestic tension, but making continual progress in his art. From these years date the first works with anything more than a promise of talent. His subjects are landscapes in the dark and earthly tonalities

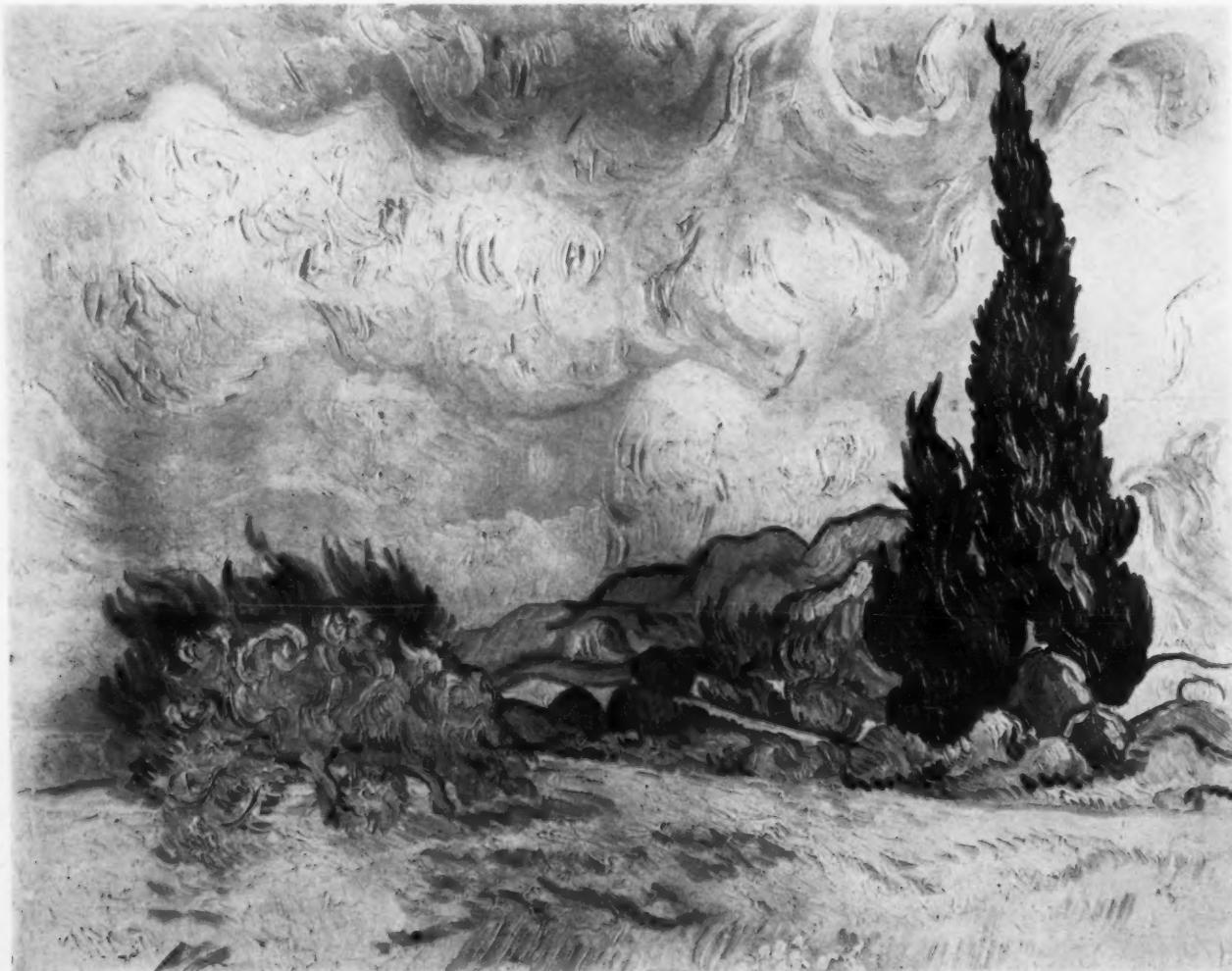


**IN CONNECTION**  
with "Field Under a  
Stormy Sky" Van  
Gogh wrote in July,  
1890, ". . . I do not  
need to feel at a loss  
trying to express sadness  
and the extreme  
of loneliness." Canvas  
is owned by the Neth-  
erlands Government.

of the contemporary Dutch school: still-lifes, in which he hacks out the forms of utensils, fruit, and a series of bird nests, with an incisive vigor which forecasts the technique of his finest work of five years later, though he has as yet no acquaintance with the chromatic principles of Impressionism; and, finally, scenes of peasant life such as *The Weaver* on page 9 in which the purpose of formal, linear, and tonal expression, rather than of objective description, is for the first time fully avowed and most nearly realized.

The following winter, his father having died and, the parsonage having shortly to be vacated, he spends a few months

in Antwerp and receives, with a bad grace, the only academic instruction of his career. In May 1886 he joins Theo in Paris and the final technical developments occur in his art through his first acquaintance with the chromatic brilliance of Impressionist technique and an association with the younger painters later known as Post-Impressionists. As in the case of the Impressionists the expressive and decorative quality of Japanese prints also produces a powerful and permanent effect. The revelation of the expressive power of color is completed when, two years later, exhausted by the nervous strain of Paris and in search both of serenity and of sunlight he (Continued on page 26)

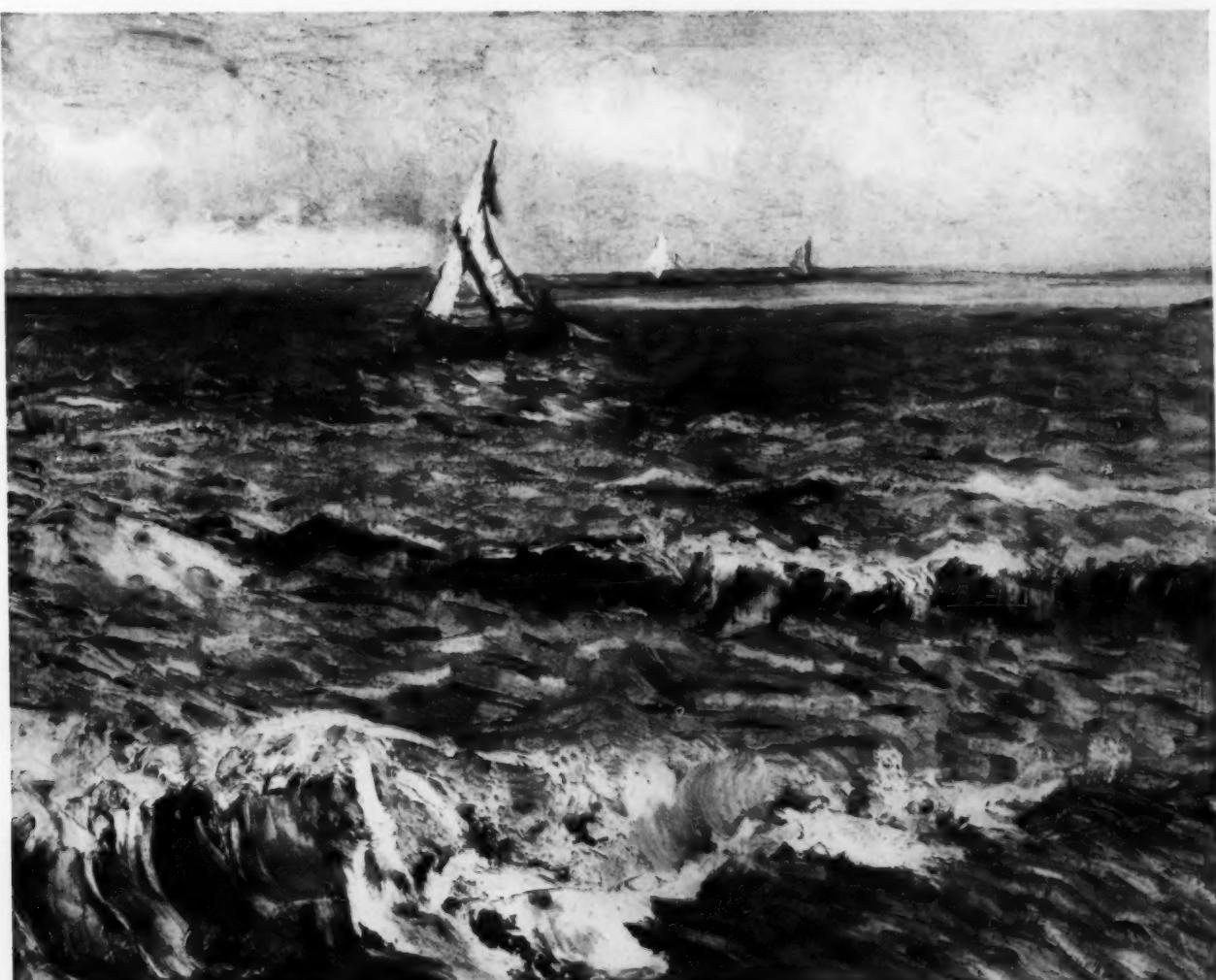


**PAINTED** in St.  
Rémy, October,  
1889, is "The Cy-  
press and the Flow-  
ering Tree," lent by  
Mr. and Mrs. W.  
W. Crocker. There  
are other similar  
versions of this  
theme showing va-  
rying rhythms in  
sky and landscape.

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(page 26)

**NERVOUS PEN** or pencil sketches were Van Gogh's first means of expressing himself. With color notes, they later served as a basis for paintings, as in this "View of Saintes Maries" done in June, 1888. The drawing above is lent by Jacques Seligmann & Co. Canvas is owned by the Netherlands Government.



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VAN GOGH'S "The Entrance of the Public Gardens in Arles" painted in September, 1888, is lent to the current exhibition by the Phillips Memorial Gallery. One of several studies on the same theme of which the artist writes: "Nature here is extraordinarily beautiful. Every inch of the vaulting sky is a wonderful blue, the sun sheds a radiance of pale sulphur, and it's soft and delightful as . . . a Van der Meer of Delft. I cannot paint it as finely as all that, but it absorbs me to such an extent that I let myself go, never bothering about a single rule."



"THE STARRY NIGHT," in the collection of the Museum of Modern Art, was painted in June 1889. With whirling shapes pointing to the agitation which ended in complete mental derangement and a color scheme of blazing gold and midnight blue, it is one of the dramatic masterpieces of Van Gogh's production. From the artist's letters we learn that he was here trying out an emotional approach discussed with Gauguin but which was "not a return to the romantic or to religious ideas."



THE PRIZE WINNERS in order reproduced: (a) "Gregor Piatigorsky" by Wayman Adams which won \$1,000 along with the Carnegie's First Prize; (b) "Hoeing" by Robert Gwathmey, Second Prize of \$700; (c) "White Cloud" by John Rogers Cox, Third and \$500.

## THE JURY'S CHOICE: PRIZE WINNERS AND HONORABLE MENTIONS

THE HONORABLE MENTIONS: to John Koch the Number One and \$500 for "The Florist" (left); to Hilda B. Kayn \$300 and Second Mention for "Sorrow" (center); to Dan Lutz \$500 and Third for "I Got a Harp" (right). For Fourth Honorable Mention see page 26.



AN OUTSTANDING Niles Spencer, "Blast Furnace," also seen at the 1943 Corcoran (left). Henry Varnum Poor's "Peter" (center) is a notable portrait in the show. "Store and Gear" by Karl Knaths is lent by the Art Institute of Chicago to Pittsburgh's annual (right).

## NEW WORKS BY OLD FRIENDS IN THE SECOND WARTIME CARNEGIE

DARK GREEN and romantic, Dean Fausett's "Big Tijunga Wash" (left) stands out in a strong landscape class. A striking Marsh is "Merry-Go-Round" executed in his new technique of color glazes (center). In "The Falls" (right) Joe Jones tackles fresh subject matter.



# The Carnegie National 1943 Picks Vintage Works for Quality

BY ROSAMUND FROST

THIS year, doubtless to set it apart from other years, the Carnegie Institute Founder's Day Show goes all out for that certain "type of American artist who has been shown at the Carnegie International." This has a "representative" sound which is matched by a "representative" look. For, though the paragraph reads on to hope for an even larger contingent of younger talent, it remains a fact that the majority of our better known artists are presented here in their better known works. A quality show, it cannot fail to win approval in a town where these pictures have not been turning up at regular intervals. But the New York reviewer finds fewer attractions to the vintage canvas and must search diligently for the new directions he might reasonably expect to find in America's foremost painting salon.

This raises the question of supply. Is our older generation of artists taking it easy—just not turning out pictures today that meet the quality standard? When you encounter Curry's now classical *John Brown*, Kuniyoshi's much-battled-about *Upside-down Table*, and a widely reproduced portrait from Franklin Watkins' one man show of two years ago you might easily think so. Heaven knows, the Carnegie is generous enough, what with over \$3,000 in prizes, space unlimited, and excellent hanging. If our established artists cannot be bothered to play up to it, or simply are not turning out the goods any more, they might at least cede their wall space to younger men who are.

There are of course exceptions—Marsh, for instance, who sent in a *Merry-Go-Round* in his newest and truly brilliant manner. There is also Hopper's admirable *Hotel Lobby* which should one day go down as a monument to our super-heated, over-upholstered era. But the bloom is off Blume, Sheeler, Dickinson, Karfiol, Carroll, and many another of their generation, with noticeable echoes from Corcoran and Artists for Victory shows rolling around the galleries.

The bestowing of the coveted First Prize is a controversial matter at best and the Carnegie jury's decision was no exception to the rule. The three museum directors who held this office lead off in a big way, with \$1,000 going to the thirty-six-square-foot canvas which Wayman Adams apparently required to house Mr. Piatigorsky and his cello—a kind of super-sketch slapped out with a fine academic carelessness. Robert Gwathmey, winner of Second and \$700, was another matter. His *Hoeing* might not rate as expert painting in the craftsmanship sense but it is admirable in design, color, and above all in its tension. As for Third, like it or no, you end by agreeing that it deserved at least \$500 as the most eye-catching picture in the show. John Rogers Cox's steel-blue blankness of sky, his symmetrically arranged clods, and the almost indecently complicated piece of farm machinery topped by one of those radiant cumulus clouds that are his speciality become charged with terrific importance simply because he has rendered them with such utter self-assurance. In the show this canvas puts you in mind of a person decked out in a fashion so outré that everyone else looks messy or pedestrian alongside.

Carnegie Honorable Mentions also carry cozy stipends in the hundreds of dollars. As Number One, John Koch is too absorbed in the texture of great flower masses to give much thought to color scheme or arrangement; however the result is at least pleasantly fragrant. Hilda B. Kayn's *Sorrow*, with its gleaming highlights and cavernous shadows, is plastic and painterly; just don't ask



GAIL W. MARTIN'S "Still-life with Fruit" (above) combines space, pattern, texture. Gay and fanciful, "Lion and Paper Flowers" (below) is by the Chicagoan Felix Ruvolo.



## NEW STYLES, NEW FACES IN PITTSBURGH'S ANNUAL



RAPHAEL GLEITSMANN'S "View of a Town" (above) has depth and freshness of color. An ominous, stormy mood is captured in "Sea Gulls" painted by William Thon (below).

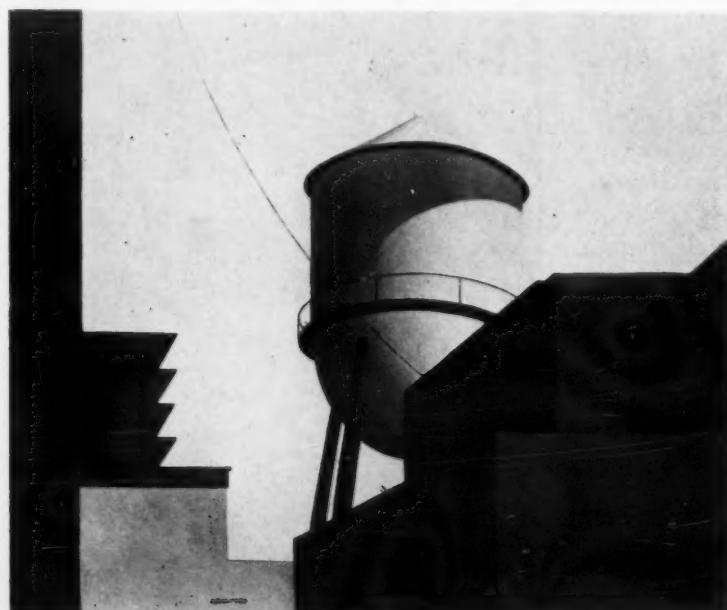


what the people in it are doing or why. We frankly missed the point in Dan Lutz's *I Got a Harp*. Perhaps it was a funny one. Fourth Honorable Mention went to Cemetery by Byron Thomas, a poetic little modern primitive remembered with pleasure from the Artists for Victory show, but not exactly a milestone in contemporary American painting.

Speaking of the A's for V, we were as surprised in Pittsburgh as at the Metropolitan last winter when, for the second time, Henry Mattson's really stunning *1942* failed to catch the jury's eye. Though prominently hung, this really powerful seascape, which is incidentally just about the only war picture in the show, rated no merited honors. We also enjoyed the immaculate melancholy of Ralston Crawford's Water Tower, his best to date, the kind of picture Sheeler tried for before the camera got him; Niles Spencer's Blast Furnace which was likewise a Corcoran highlight; Lamar Dodd's tragic and suggestive figure piece, *Where Are They Going?*; and Store and Gear by Karl Knaths, a bit dated perhaps but in his best manner.

Fantasy, the new note in American art, abounds in Pittsburgh and this time the class is not headed by Darrel Austin: his *Will-o'-the-Wisps* is a shopworn version of a theme long since run to the ground and is easily outdone by Karl Priebe or by the gayly fanciful Ruvolo *Lion and Paper Flowers*. Atherton's offering runs a bit dry on the inspirational end though not on the technical one; his composition is sure and his glazing goes deep. Berman's is no show picture. It has a dark, recessive mural quality too easily overlooked. We may have seen Domec's unicorn before but it continues to charm. Theodore Lux's river steamboat and Charles Rain's hawk of the hypnotic taxidermist's stare both confirm the talent which the Museum of Modern Art identified as Realist and Magic Realist last spring. Where Doris Lee's whimsy has a provincial cuteness, George Ault seems lugubriously mystic. The man who has really gone overboard on his glazes is Taubes; his *Summer* is an eruption of greens, blues, and oranges swirled on à la Grosz. A canvas that struck us as strictly banal was found, surprisingly, to bear the signature of Max Ernst. Evergood was, for him, a rare disappointment, Avery and Liberté too in their own fields.

The pretentious salon figure piece, often referred to as a "machine," has sizeable exponents in Kenneth Hayes Miller,



IN "WATER TANKS" Ralston Crawford, through impeccable choice of tone and color, induces a poignant and haunting mood.



DESPITE its obvious power and drama, the jury at the Carnegie failed to find Henry Mattson's "1942" prize-worthy.

Corbino, and Brackman. Of the first mentioned, we will merely remark that it concerned a slick dun-colored nude and was called *Reverie*. The second is as lavish and flowing as the latter is wooden and posed, neither artist transcending the mannered limitations he has imposed on his own style. Passing over Gladys Rockmore Davis's excellent but alas familiar offering, we found Brook's portrait pale and characterless. And, of all things, Clarence Carter has gone American Scene on us in a painstaking description of supper on the back porch. This meal, partaken of by a family too large for either domestic felicity or compositional comfort, offers a tight technique as unexpected as Carter's cold grey palette. Paul Mommer's *The Family*, for all its rudimentary simplicity, carries considerably more weight. Also in the figure composition class, Robert Philipp has embarked on something new and much fresher, though at the moment he hasn't decided whether to go in for depth or for flat pattern. There is a good Gropper figure piece and a subtle Doris Rosenthal. Biddle's big portrait of his son astride a strangely mannered steed is the kind that gives most fun to parents or friends. Where Isenburger is Parisian and sophisticated, Paul Clemens' nude after Renoir forecasts the academy of the future. Roy Hilton's painting of an unpronounceable operation, though conceivably inspired by Otto Dix, is deftly organized, well carried out.

Portraits, relatively few and not counting the afore-mentioned Watkins, were led by Henry Varnum Poor's excellent study of adolescence. Despite obvious sweetness, the Farnsworth is rather charming and Lily Harmon's mother and child is definitely delightful. Kopman's self-likeness shows that the most furious of our Expressionists is in real life a harmless looking fellow.

As is customary with American group shows, landscape is the strongest class, what with a romantic Fausett, an excellent newcomer from Ohio called Gleitsmann, a strong Helicker, Ziroli, all green swish of foliage, Fortress, Flannery, Valetta Swann, and others too numerous to mention. There were also two outstanding waterscapes, William Thon's stormy-keyed *Sea Gulls* and Joe Jones' view of Niagara Falls rendered in foamy whites and greys. Vytlacil and Roesch lead a small group of near-abstractionists as Gail Mar-

(Continued on page 26)

# THE PASSING SHOWS

THE EARLY CHIRICO—the only one in the eyes of his fanciers—is shown in all his mystery and melancholy on The Street, at the quarters of Art of this Century. Underwriting the popularity of this period is the list of lenders, all but the gallery's own canvases being museum- or eminent-collector-owned. With so many writings on this father of Surrealism, it is fascinating to see the pictures reunited and to have a chance of revising earlier comparisons. In the top rank held so long by the Museum of Modern Art, the Resor, and the Wadsworth Atheneum pictures we would now put Art of this Century's own Rose Tower. From an educational point of view the show is a must, not the least remarkable thing about it being the quiet classical air worn today by works now an integral part of the modern tradition. (Paintings not for sale.)

OUR WOMAN SCULPTORS are seen at the Bonestell Gallery. The artists resemble one another strongly, in that the pieces are all small, all meticulously executed, and all exploit their medium to the utmost, especially those done in wood. The first sculptor, Shainess, is best represented in *Protective Custody*, a square block of teakwood, in which the four sides truncate a struggling mass of figures tragically trying to free themselves. Key-Oberg shows several female nudes with lovely line and gorgeous mahogany texture. Kermah is outstanding in *Cello Section*, a solid little sculpture with much whimsy. Curtis, the most conservative of the group, is never-

theless satisfying in some simple figures and portraits. (Prices \$75 to \$800.)

WILLIAM FETT fills the galleries of Durlacher Brothers with what at first glance appears to be only monotonous turmoil. But the more closely examined the more amazing these watercolors become. The twenty-four year old artist, who has done his serious work on a scholarship in Mexico, is first of all an admirable technician. From whipsharpeness to dissolving vapor, he varies his nuances of tone and outline. Every form is alive, seems to have spread itself across the paper with the grace, the vitality, or the malevolence which sets the mood of the picture. The struggle of the forces of nature, which apparently makes the gist of his thought, is projected with extraordinary vividness actually realizing what Disney tried unsuccessfully to do in those birth-of-the-world sequences from *Fantasia*. (Prices \$75 to \$150.)

EARLY AMERICAN PAINTINGS can be seen at the Ferargil annual where historical portraits by Stuart, Trumbull, Sully, and contemporaries hang with other typical period works: a fine Benjamin West, *The Return of Jephthah*; a S. F. B. Morse landscape, a peaceful Canal; and a rare still-life by Rubens Peale. Stuart's colorful portrait *Mrs. Bartlett*, is there, skillful in more than his fine rendering of flesh, velvet, and lace. In contrast, an interesting brown-toned *General Washington* by Giovacchino Cantoni, Italian painter of his day, and a rich-hued



WILLIAM FETT: "Dangerous Night," one of the watercolors included in this young artist's first one man show at Durlacher's.

General Lafayette by A. Vestier, émigré French artist. (Prices from \$450 to \$12,000.)

P AUL KLEE at the New Art Circle is shown in a retrospective of twenty-four pieces dating from 1910 to 1939. Many moods of this deft and delicate abstractionist are on display as well as a somewhat academic *Set Table* done in his formative years and an unexpectedly realistic *Bay of Mazzaro* of 1924. Typical of Klee's poetic integration of title and painting are *Softly Moving Garden* and *Perpendicular to the Waves*. (Prices \$200 to \$1500.)

T HE GROUP SHOW at Paul Rosenberg's traces one hundred and fifty years of French and American painting trends in twenty-three telling canvases: first a landscape by George Michel—1763-1843; then a Courbet, *Etretat*; and on through the chief French innovators, including Cézanne's *Banquet* and Manet's notable double portrait, *M. Hoschedé and Daughter*. The 1921 Picasso dominates from the rear gallery where hang two whimsical gouache illustrations by Chagall. A 1935 Braque ends the French cycle; but characteristic personal statements are included by the American moderns: Hartley, Rattner, Milton Avery, and Max Weber. (Prices \$900 to \$3,000.)

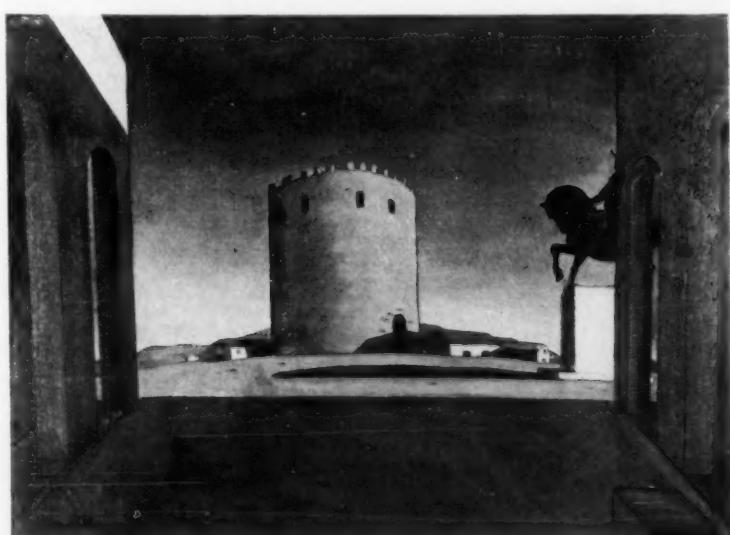
I N THE "UNITED AMERICAS" exhibition, at the American British Art Center, the local scene from many states appears in as many methods. A Vermont church has new poignancy seen through the eyes of the former Czech artist, Munzer; a deserted house and farm are contrastingly interpreted by Bohrod in Wyoming and Max Weber, who shows an almost realistically resolved Long Island scene. Lush

Costa Rica banana plants by Crespi fringe a typically unrealistic Milton Avery landscape. Fine watercolors are by Sprinckorn, Ritter, Betty Parsons, Marin (1913). A Marsden Hartley, *Hills, New Mexico*, is done in brief, living strokes of colored chalk. (Prices from \$10 to \$3,200.)

P ORTRAITS by members of the Federation of Modern Painters and Sculptors, on view at the 460 Park Galleries, may well startle a somewhat conservative clientele, especially A. E. Gallatin's utterly non-objective likeness of the *Duchess of W.* But those of more modern tastes will find the show extremely worth while for it contains work by José de Creeft, Herbert Ferber, Ann Goldthwaite, Waldo Peirce, George L. K. Morris, Harold Baumbach, Paul Mommer (with a portrait of the late Marsden Hartley), Charles G. Shaw, and Zadkine, along with other talents of equal boldness and originality. (Prices \$150 to \$2,000.)

I N AND AROUND NEW YORK," an exhibition of watercolors by Zoltan Hecht at the Acquavella Galleries, contains thirty-eight pictures done in a personal and unaffected manner. They constitute a colorful and informal record of city life—back yards, beaches, roof tops, and our almost forgotten World of Tomorrow. (Prices \$20 to \$200.)

L EWIS DANIEL at the André Seligmann Gallery is revealed in landscapes, a portrait, and certain crowded canvases some of which contain a hint of El Greco. Of the landscapes, *Gathering Storm* is best, of the figure pieces *All Clear* has movement and atmosphere, but *Brahms Symphony No. 1*, shown by courtesy of the Capehart Collection, seems insincere in its conception and



GIORGIO DI CHIRICO: "The Rose Tower," 1913, is in the retrospective of this artist's early work at Art of this Century.



**ARTIST UNKNOWN:** "Young Ladies Seminary in Virginia," a rare piece of American genre exhibited at the Old Print Shop's newly opened painting gallery.

is a work of fleshy sentimentality. The drawings include a character study of that noble and beloved anthropologist, Franz Boas. (Prices \$75 to \$900.)

**T**HE PICTURESQUE TRADITION at Julien Levy's makes a delightful theme for a show and one which will be interesting to compare in retrospect with the Museum of Modern Art's review of romanticism, as scheduled for next month. Here is the folksiness of yesterday which seemed so charming when recorded by Tompkins H. Matteson and Jerome Thompson both of whom work in the David Blythe manner. *Iceberg, Labrador* by William Bradford is a little gem whose colors and finish provide a clue to Dali. A *House in Boston* hung with weeping willows gives forth mysterious and romantic overtones while for sheer quality it is hard to beat the brilliant *Thomas Chambers Evening Calm on the Hudson*. (Prices \$75 to \$1,000.)

**R**OESCH, BEN-ZION, AND CAESAR have just been seen at the Buchholz Gallery. The former's abstractions are decorative and vital though occasionally a fusion of borrowed styles becomes somewhat obvious. A cycle of fourteen drawings by Ben-Zion portrays the confusion of our times in vigorous calligraphic symbols and serve as a background for the bronzes of Doris Caesar. Her work is rugged and sincere, in her Pity emotion is expressed with dignity and eloquence. (Prices \$100 to \$900.)

**X**AVIER GONZALEZ in his retrospective exhibition at the Norlyst

Gallery proves to be a most versatile artist, his oils and gouaches running the whole gamut of experimental schools. An original turn of mind is at its best in his *Black and White*, though here his values are perhaps too extreme. Gonzalez is only consistent in a series of Cape Cod watercolors done in a strong, fairly realistic manner. (Prices \$50 to \$300.)

**F**RENCH PAINTERS at Durand-Ruel's are lead off by a large Degas pastel, the beautifully curvilinear, *Femme au Tub*, which is a particularly fine example of this artist's work and alone is worth the visit. Additional enjoyment resides in many more excellent examples, mainly in oil, by the artists one expects to find at this gallery: Pissarro, Sisley, Monet, Boudin, Redon, Derain, Renoir, and others. The few Americans include the inimitable Mary Cassatt, and Paul Clemens. (Prices not quoted.)

**N**INETEENTH CENTURY GENRE AND LANDSCAPES may be enjoyed at the new gallery for American painting which has just been opened at the Old Print Shop. Lively in color and content, the *Rustic Dance* here, signed and dated W. S. Mount 1830, is said to be his first genre subject. Another of this type by an unknown artist, *Young Ladies Seminary in Virginia*, is an exciting collectors find, as is the rare early portrait of an unknown lady ascribed to Gerset Duyckinck before 1700. (Prices from \$125 to \$2,500.)

**M**AURICE GOLUBOV is showing his work at the Artists' Gallery and good fare it is. An abstractionist strongly marked by the influence

of Picasso, he executes his work in oil and tempera on paper. His vision at times is sheer fantasy, and ranges from linear and bare conceptions of *Evening* and *Morning* to *Abandoned City* and *Horses in a Quarry*, dream-like conjurings of great excitement. One landscape, done mainly in blue, has a hard and stringent quality, a sureness. Fantasy, the most abstract of the group, brims over with design. (Prices \$75 to \$400.)

**A**NTHONY PISCIOITTA, in a first one man show at Contemporary Arts, strikes the onlooker with his courage and spirit of experiment. Though all are landscapes, they are highly keyed and exciting. His approach is somewhat primitive in its naïveté, but he manages to create perspectives of great ingenuity through stark colors set off by swimming skies of bright red, or orange, or green. Good movement, as in his "Jamaica El," is contrasted by heavy gobs of paint, almost roughly applied. The obvious progression, from this point, would be to vary his content. The form is certainly advanced. (Prices \$50 to \$200.)

**F**LOWER PAINTINGS seen in profusion at the new Mortimer Brandt Gallery quarters, are variously appealing what with auspicious lighting and fresh background. Originality marks Arthur Osver's *Fragrance* and the Negro artist Horace Pippin's *My Back Yard*. A bee, or a garden-club president might prefer to possess the nearly living blooms of Frank Di Gioia. Included also are highly characteristic works

by Maurice Sterne, Karfiol, Ben Benn, Kuniyoshi, Chapin, Walt Kuhn, and other celebrities as well as several arresting canvases by women. (Prices \$60 to \$800.)

**A** MODERN GROUP at the intimate gallery of Artist Associates on West Fifteenth Street includes more than twenty artists, some newcomers, exhibiting works in various media. Here the Negro Norman Lewis shows a subtly original characterization, *Hepster*; bright watercolor abstractions are by Joseph Wolins; besides his fine block-prints, Abramowitz has a sensitive study of refugees. Zoltan Hecht, Helen Ratkai, Stella Buchwald, Tamotzu, and others have works of merit. (Prices \$5 to \$100.)

**L**ADISLAW HLAVKA at the Ward Eggleston Galleries presents landscapes, portraits, and a figure study. At the time of our visit only the Lincolnland landscapes were on view. These were vital and high keyed revealing an accomplished academic artist. (Prices \$1,000 to \$2,500.)

**T**HE EIGHTEENTH ANNUAL at the Downtown Gallery is a spirited show revealing both new and old canvases. There is Raymond Breinin's imaginative *The City*, Horace Pippin's delightful *Domino Players*, and a large and well colored encaustic by Karl Zerbe. Characteristic work is on display by Ralston Crawford, Karfiol, Kuniyoshi, Jacob Lawrence, Julian Levi, and others

(Continued on page 24)



**CATHERINE DAVIS:** "House in Boston," in the Julien Levy show entitled "The Picturesque Tradition," carries the note of XIX century romanticism.

# OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS'  
OPINIONS OF ONE MAN SHOWS  
CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery  
(and where to find  
ART NEWS' review  
of each exhibition)

NEW YORK TIMES  
Howard Devree—H. D.  
Edward Allen Jewell—E. A. J.

HERALD TRIBUNE  
Carlyle Burrows—C. B.  
Royal Cortissoz—R. C.

SUN  
Helen Carlson—H. C.  
Henry McBride—H. McB.  
Melville Upton—M. U.

WORLD-TELEGRAM  
Emily Genauer—E. G.

CALDER.  
Museum of Modern Art  
(see ART NEWS,  
next issue)

The humorous content is often high and decorative elements are nearly always stressed. Yet this art of the mobile and the stable is an art firmly rooted in abstract principles—that is to say, principles that underlie nonobjective expression. Imaginative and spontaneous, these are not mere bright, trivial gadgets tossed opulently about to make an artist's holiday. As for the earlier pieces of sculpture in wood, they are of most signal merit. E. A. J.

... this exhibition stands as one of the most pleasantly entertaining events that the museum has held. . . . Calder seems to have mastered intricacies of mechanical knowledge and given his work a rich infusion of humor and charm besides. C. B.

It covers all phases of his career as a sculptor and artistic manipulator of metals—mobiles, stabiles, constellations and jewelry. It is pre-eminently an exhibition for the initiated, for those who breathe freely in the rarefied atmosphere at ultra-modernist art. M. U.

... you can't deny that Calder is an artist. These mobiles and stabiles reveal his sensitivity to form, line, color and material, his ability to juggle them into arresting and inventive arrangements, his sincerity and sense of humor. It's just that you feel that Calder is wasting his years. The constructions are not worth all the effort and ability he has lavished on them. E. G.

CZERMANSKI.  
Gallery of Modern Art  
(see ART NEWS,  
Oct. 1, p. 30)

A smooth draftsman, accomplished in the arts of mimicry. Czermanski does some justice to his foemen—presenting Mussolini in the role of a vagabond street singer, and Hess as a disillusioned peace-messenger—in two of his best caricatures. We like Czermanski better, however, in his illustrations than in his humorously-inclined satires, which are good caricatures but not especially witty or profound. C. B.

Powerfully drawn with hardly a hint of the caricature that is half the stock in trade of the average cartoonist, these designs fairly burn into your memory. Naturally, they deal with the artist's reactions to the present world war. M. U.

... his comments on them seem a little silly and confused. Most don't have the directness of effective political cartoons, and when they are direct, they're also obvious and a little gross. This is not to suggest that political satire of the Nazis must be delicate but that in Czermanski's case it often is gross without being devastating. E. G.

DANIEL. Seligmann  
(see ART NEWS,  
this issue, p. 21)

... has matured and begun to work out an individual style since his first big show several seasons ago. One well-patterned green Connecticut landscape and some of the drawings such as "Ascent" and "Dead Tree" are prophetic of even better to come. E. A. J.

... painted are authoritative works, strong of form and simple in structure. In "Algonquin Peak" and "Heart Lake" his work is not only direct and substantial but contains poetic suggestions of the elemental mood underlying the immediately visible. C. B.

They have a sense of most carefully calculated design, of pointed-up dramatic content, of concentrated movement. On the technical side they're primarily interesting for the artist's simplification of detail, his emphasis on mass, and his arrangement of these masses into dramatically lighted emotional expressions. E. G.

ISENBURGER. Knoedler  
(see ART NEWS,  
Oct. 1, p. 26)

... seems to me best in the smaller examples. His fluffy surfaces, rather substanceless figures and a kind of eclectic homage to Matisse and Bonnard among others are still evident in this chiefly decorative work. H. D.

There is a sensitive feeling in this artist's work, best shown in the "Still Life" which closely relates him to Vuillard and Bonnard, and a pronounced taste for the feminine motive. With colors ranging to roses and pale blues he works up designs that possess distinct decorative qualities. C. B.

... is distinctly a painter's painter. His work is marked by a playful air of ease in handling that in itself is a delight. His color is good and his sense of delicate variations in values fairly uncanny. His interiors, such as "Still Life by the Window," and his still life subjects, such as "Fruit and Autumn Flowers," seem outstanding examples in a well rounded exhibition that includes landscapes and figure subjects of interest. M. U.

... is an artist of prodigious skill and sensitivity. He paints interiors, for the most part, intricately patterned arrangements of women, flowered dresses, bright wallpaper. His work smacks a little of Bonnard and Matisse, but it has a quality which is entirely personal nevertheless. There is none of Bonnard's fuzz or of Matisse's hard brilliance. There is the most luminous use of transparent color. These pictures are elegant, intimate and above all exquisitely tasteful. E. G.

JULES. A.C.A.  
(see ART NEWS,  
this issue, p. 24)

His bent for satire has not diminished. Sometimes it is gentle satire, often it is satire so broad or relishing as to amount rather to open travesty. He can be compassionate or devastating. His smaller pictures—why this should be I know not—are invariably better than those of ampler dimension. He stylizes in a personal way. Color, pleasant or not, seems often intrinsically right, fitting the theme. E. A. J.

... in the vein of the great French satirist Daumier. As a humorist he is not so convincing. At the same time his caricatures and other recent subjects are essentially more colorful and agreeably alive. They spell progress for an artist who makes his point cleverly and with a facility which is gaining ground. C. B.

... the sharp edge of his youthful bitterness has dulled a little, as his talent has grown steadily keener. But it is his technical growth which interests me more than his philosophical switch. And not only the growth of his technique, but his variation in it. E. G.

ROESCH.

... the paintings veer off into a realm of abstraction quasi or quite. This work is, upon the whole, moderately decorative; more freshly and delightfully so in a lyricism such as the "Summer in Town." Mr. Roesch's color ebbs and flows.

... abstractions that involve a clever synthesis of several distinctive modern styles.

He has good color and slips at will almost insensibly it would seem from the abstract to broadly suggestive representation. "Broken Wings," "A Section of New York" and "Landscape in New Hampshire" represent him effectively and give a hint of his range.

CAESAR.

All of the pieces are quietly sincere, and several of them deserve to be placed with the best that she has produced. Conveniently, the symbolism is explained in an italic catalogue note. It seems that our civilization has got itself blown, helter-skelter, into a pretty bad mess, whence extrication appears doubtful. E. A. J.

... the most provocative of the grouped exhibits. Unless we are mistaken, there is a hidden surrealism theme involved in Zion's skilfully improvised compositions. C. B.

... is represented by sculptures solidly and intimately felt. M. U.

BEN-ZION. Buchholz  
(see ART NEWS,  
this issue, p. 22)

... has moved steadily forward in her command of her medium. She manages to combine classic serenity with modern treatment in her figures and also to reveal individual character in her portraits. . . . Experiments in patine for masks give promise of interesting developments. . . . Miss Rothstein's work is sure, arresting and mature. H. D.

... expresses the spiritual in her subjects, and interprets them in moods of poetic idealism, with a feeling for rhythm and simplicity of statement. Since her last show she has developed her talent more fully, and a large "Garden Figure" holds prominent place in the exhibition, as well as an attractive kneeling figure called "Hymn." A small head, "Meditation," and a "Mask" are her most sensitive works. C. B.

Her new sculptures are as gentle and delicate as the old. They have a wistful, almost tremulous, faintly melancholy air, conveyed by lowered eyes, the set of the head, the line of the mouth. Still, there's no monotony in them. And they're all sensitively and soundly modeled. E. G.

ROTHSTEIN. Artists  
(see ART NEWS,  
Oct. 1, p. 30)

Some of the portraits are in a kind of folk-art idiom; others are freer and more accomplished. The still-lives reveal a well-defined decorative sense both in color and arrangement. H. D.

... uses an appealing primitive style for her figures of children and scenes of the Woodstock country with its famous red barns, and does her most sympathetic and skillful work in portraits such as "Penny," "Girl and a Boy" and the head of a Negress, "Lessie." Emphasis in her painting is on simplicity, but there is pleasant color freshly contrasted in "Applebee Farm" and other works. C. B.

... her pictures revealing first of all a smooth proficiency. But just as plainly they bespeak the freshness of her approach, an ingenuousness which just skirts the primitive and yet, when you examine it, is patently a reflection of her feeling, not of any technical limitations. Also she has a fine flair for the decorative. E. G.

SCHWEBEL. Kohn  
(see ART NEWS,  
Aug.-Sept., p. 35)

en Levy  
note of

## THE PASSING SHOWS

(Continued from page 22)

of the group who have come to prominence here. (Prices \$75 to \$3,000.)

THE FRED SHANE SHOW at Associated American Artists amply represented the endeavors of this Mid-Western painter. A student of Sloan and Randall Davey, he reflects their influences in some of his portraits. One feels, however, a certain lack of originality in Shane's work, its technical problems having been solved too well and too frequently by other painters to merit praise in themselves. The best canvas to be seen is a small portrait of a Negro, simple and more spontaneous in conception. (Prices \$175 to \$500.)

The current Arbit Blatas exhibit here has interest and provocativeness. Blatas, a European described as still influenced by the Paris he left behind, seems lately to be taking on new character, for the most part American. A forceful colorist given to vivid use of greens, blues, and vermillions, his newer vein is concerned mainly with portraits. He shows an excellent one of Chaim Gross, several of Dikran Kelekian, one of the actress, Sylvia Sidney, and one of Marsden Hartley. His adoration of his small daughter is expressed in several canvases, mostly interiors, which give forth the same loving feeling for children we find with Renoir. (Prices \$200 to \$2,000.)

HELEN FRANK at the Pinacoteca in her somewhat abstract oils reveals a developing artist with a Western vitality and a good feeling for texture. At its best her color is excellent, though at times both it and composition seem to lack integration. Her Blue Pier is most sympathetic. Certain passages in her News are very fine. (Prices \$150 to \$300.)

HENRY GASSER'S watercolors at the Macbeth Gallery are realistic scenes of the Pennsylvania mining country, Newark, and New England. He skillfully combines many elements in his large compositions, is fond of box-like houses and adverse weather. His color is serious, save perhaps in his pictures of the Negro section. (Prices \$75 to \$125.)

WILL BARNET is a graphic artist the luster of whose name in that field has quite eclipsed his claims to being a painter. The Galerie St. Etienne currently shows samplings in both mediums and proves him as good a designer with color as with black and white. Under



ARBIT BLATAS: "Portrait of Sylvia Sidney." At A.A.A.

their simple, almost childish exterior his oils have the same touching quality long noted in his prints. Brilliant examples of the latter are also shown—real collector's items acquirable at extremely modest cost. (Prices \$5 to \$250.)

MERVIN JULES' show at the A.C.A. Gallery bears out the promise indicated in his earlier exhibits. With greater experience he has outgrown a previous acridness and turned his admonitions, social and otherwise, to more mellow and interpretative expressions. His works are on small-sized canvases and, though highly selective in subject matter, contain great impact. Letter From the Front for instance depicts only an aging and lonely mother and father reading a personal communication, yet it conveys the universal sorrow of separation. Small vignettes into other plodding lives are The Money Lender, Little Presser, and Cafeteria Artists all endowed with keen penetration. (Prices \$100 to \$400.)

THE GROUP SHOW at the Barzansky Galleries presents canvases of such of their regulars as Boris Solotareff, in several New York scenes, two Juliette Benda still-lifes, Samuel Rothbort, and Harriet Fitzgerald landscapes, and others. Outstanding was Yeffie Kimball's Storm. (Prices: \$50 to \$350.)



WILL BARNET: "Pregnancy," etching, at St. Etienne.

## ART NEWS OF AMERICA

(Continued from page 7)

Palmer and Fletcher Martin. These prints will decorate lounge and game rooms of United Service Organization clubhouses in camps throughout the country. Canvases of especial interest and color were selected and appreciation by the recipients has already been indicated. Palmer, now a private in Camp Fannin, Texas, will have an opportunity to enjoy his own picture at the USO club there. Martin, recently returned from his

They must be matted and should not exceed 15 by 20 inches. The closing date will be the week of November 8, 1943. Entries may be sent to Louis Priscilla of the Committee on War Cartoons, OWI, 610 Fifth Avenue, New York 20, N. Y.

### Morgan Sale

FORTY-TWO world famous paintings from the estate of the late J. P. Morgan will be placed on



PVT. JAMES C. LENNON'S mural executed for the Red Cross theatre in Casablanca, North Africa, (see note on page 7).

commission as an artist reporter for *Life*, is in New York completing an assignment.

### War Cartoon Show

CONTINUING the all-out effort for better visual propaganda which has enabled the artist to play a decisive war role, the Committee on War Cartoons of the Office of War Information is sponsoring a forthcoming cartoon exhibition, this time built around the all-important theme of "Conservation." The fields in which this campaign can play a vital role are food, fuels, electricity and gas, household equipment, textiles and leather, utilities and transportation. The drawings must be in line and benday or wash—no color.

(Continued on page 27)

# WHAT ARTISTS ARE DOING

## Citron on Circuit

SCHEDULED for a national tour which will open at the Arts Club in Washington, D. C., on October 31, are Minna Citron's drawings, "New York in Wartime," which were shown in New York last spring. The show will next go to the Denver Museum, several Middle Western museums, and in the next spring and summer, to various Eastern Universities. The artist is working at present on paintings developed from these sketches and others on the same general theme.

## Manship Medals

THE veteran sculptor, Paul Manship, has been retained by the United Fruit Company to design the Company's gold and silver medals to be awarded to personnel for meritorious service beyond the call of duty. This recognition, for outstanding service aboard the ships in action with the enemy, is for men who have been carrying war supplies to the fighting fronts. The design of the new medal executed by the artist is done in free silhouette and shows a mariner's anchor outside of the circumference of the medal proper.

## Chicago Buys Dali

NEWLY purchased by the Art Institute of Chicago is Salvador Dali's canvas, *Inventions of the Monsters*, painted in 1937. The picture is typical of the artist's most finished and inventive work and was formerly owned by James T. Soby, of the Museum of Modern Art. The picture is filled with fantastic material—horse-women, a flaming giraffe, a cat angel, etc., the artist using these symbols in the manner of predictions of Nostradamus who said that the apparition of monsters presages the outbreak of war.

## Kauffer for Greece

A STRIKING new poster by E. McKnight Kauffer is being distributed by the Greek War Relief Association to 6,000 local community organizations engaged in the National War Relief Fund and will form the keynote for Greek War Relief displays. The poster called "Rejoice, We Conquer . . ." is a stylized mourning Athena before a Greek flag, and commemorates the modern Greeks who have fallen in war and by starvation. Kauffer also designed the New York City Civilian

Defense poster, "Target No. 1" and the poster used last spring by the Greek Office of Information.

## Kuhn Talks

WITH a talk, "The Laboratory of Art," and using a film illustrating his aesthetic philosophy, Walt Kuhn opened his exhibition at the Dayton Art Institute. The show itself includes some of his latest and best known paintings, which in the main depict the circus characters he knows so well.

## Kusanobu Show

A RETROSPECTIVE exhibition of the work of Murray Kusanobu is to be seen at the Artists of Today Gallery in Newark, New Jersey. Kusanobu gave up a promising



E. McKNIGHT KAUFFER: Poster for Greek War Relief.

career as a pianist to turn to sculpture and studied with Zorach, Nicolaides, and Von Schlegel. He next turned to painting with great success and this medium is the one now on exhibition. Watercolors, seascapes, and landscapes as well as portraits are to be seen. The artist is now working in the manufacture of commercial pigment for war use.

## Quintanilla in Cal.

THE work of a soldier and artist of Republican Spain, Luis Quintanilla, is now on view at the De Young Museum in San Francisco. The artist first came to this country to do five frescoes for the New York World's Fair, representing Loyalist Spain. Before he could finish his work and return to his native land, the Franco régime emerged and he consequently remained in this country. The exhibition includes studies in preparation for these proposed frescoes and work done in this country since that time.

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### Carnegie 1943

(Continued from page 20)

tin does in the still-life class, which is competently though far less interestingly held down by Albert Serwazi. Hirsch's composition of interlacing arms bandaging busily, struck us as over-clever while Herman Maril here seems to have outlived his once considerable promise. Illustrating the poles of good and bad photographic realism are Wyeth and Tolegan in the order named.

There are 304 pictures in the show and all but a few natives are presumably new to Pittsburgh. But if to this city it represents timeliness as well as aesthetic interest, at the same time the Carnegie cannot be regarded as a purely local affair. As the classical American painting event of the year, it is eagerly followed by audiences over the whole country, its function to keep the artist's heart in the race and the public in touch with forward painting trends. Old pictures—even good ones—cannot do this. They are hardly the tonic

### Van Gogh

(Continued from page 14)

leaves Theo and, always with Theo's support, moves south to Arles.

The story of the last months has been so often told as to need only the briefest summary. Under the stimulus of the clear light, the brilliant color, and the formal definition of the South, all his powers of incisive expression in line and brilliant orchestration of color rise to their fullest measure. He works in a fever of creativity, straining to the limits of nervous tension, as he himself well knows, in a final realization of beneficent power and in an effort to escape from an intolerable and desperate human isolation. "I cannot tell you often enough that I am ravished, ravished with what I see," (Letter 539). "I have a lover's clear sight or a lover's blindness for work just now. Because these colors about me are all new to me, and give me extraordinary exaltation, I have no thought of fatigue, I shall do another picture this very night, and I shall bring it off. I have made portraits of a whole family, that of the postman whose head I had previously done—the man, his wife, the baby, the little boy and the son of sixteen, all characters and very French. . . . You know how I feel about this, how I feel in my element and that it consoles me up to a certain point for not being a doctor"; (Letter 560; November, 1888). Four years earlier he had already written to Theo, "a wife you cannot give me, a child you cannot give me, work you cannot give me. Money, yes. But of what good is it to me, if I must do without the rest?" (Letter 358; about February, 1884).

At Vincent's own suggestion Gau-



BYRON THOMAS: "Cemetery,"  
Fourth Honorable Mention at  
the Carnegie Show.

for creative endeavor. Where we appreciate the selective aim of the exhibition, we still feel that the future holds just as much quality as the past. Our hope is that the next Carnegie will prove it so.

guin visits him, his hope being that companionship will be mutually beneficial to their art and an additional financial economy. But their temperaments and tastes are so antipathetic that the opposite is the case. Gauguin's massive egotism will yet survive much more than this, but the emotional exacerbation frays the structure of Vincent's reason to breaking and from now on he lives in a succession of lucid intervals and delirious crises. At his own request he enters the neighbouring Asylum of St. Remy (May, 1889) and stays there a year. His output of painting when his mental condition permits him to work is still prodigious and on occasion, though it is generally less sustained, it matches the power of the previous year. Some of the most beautiful of his works are figures by Millet "translated" (the word is his own) in his own characteristic calligraphy and expressive brilliance of color.

In May, 1890, by arrangement with Theo, he goes to Auvers, near Paris, not in confinement, but under the supervision of a doctor Gachet who was known to some of the Impressionists. But towards the end of July another crisis is obviously developing and, on July 27, 1890, Vincent ends his torment by his own hand.

For those who can read unaided, the quality of Vincent's art,—its love of "nature," its humanity, its idealism, its fervor, as well as its powerful command of rhythmic line and still more uncommon sensibility of color—is apparent in his painting. But the judgment of what is in his pictures other than a technical rhetoric, can be doubly assured by a reading of his published letters and a knowledge of the basic circumstances of his life.

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# ARTISTS FOR VICTORY

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"The very name of your organization is symbolic of the determination of every man and woman in every activity of life

throughout the country to enlist in the cause to which our country is dedicated." — Franklin Delano Roosevelt.

## BULLETIN TO MEMBERS

The following does not necessarily represent the opinions of Art News or The Art Foundation, Inc.

### Another Show

THE Executive Board of Artists for Victory, Inc. has been in active sessions on a promotion of an exhibition of unusual character this past month. At this writing it is not possible to give the details which must await the Special Committee's release when plans are completed. Because it is connected with a promotion plan to be developed this winter season, this release must be coöordinated with the Promotion Program Committee.

The Special Committee on Exhibition for the event is composed of Ralph Walker, one of the best known architects, Jan Juta of the British Information Service, and John Taylor Arms. Mr. Walker is also Chairman of the Promotion Program Committee. Its Vice Chairman is Edward Bernays, one of the country's outstanding public relations counselors. With this type of assistance Artists for Victory is

optimistic of results when plans are announced.

To anticipate this program Artists for Victory has also initiated a Committee on Development headed by the well-known watercolorist Frederick Whitaker. Associated with him are Michael Engle, Carlton Penny, and Alfred Geiffert.

This live committee's object is to enlarge the membership list, secure more enabling funds, and form an adequate background to put the Bernays plans into effective operation.

### In the News

Incidentally, Artists for Victory's publicity specialists, Carlton Penny and Michael Engle have done a very credible job of publicity for this organization. The news angle for the graphic show of America at War was part of their duties and Artists for Victory is pleased at results obtained and the generous interest displayed in this show by ART NEWS as well as other publications.

# ART NEWS OF AMERICA

(Continued from page 24)

historic Treaty of Peace, by Benjamin West, which portrays John Jay, Ben Franklin, John Adams, and others, is also a part of this collection and sale which will be covered in a future issue of ART NEWS.

### The Last Word

• A new addition to the all too few art galleries of Washington, D. C., is the Barnett Aden Gallery, which opens on October 16 as a memorial to the Barnett and Aden families of South Carolina. Alonzo J. Aden, former curator of the Howard University Gallery, will direct activities with the aim of fostering the appreciation at home of the contributions of Negro artists as well as white. Exhibitors in the first show include Cikovsky, Jacob Laurence, Hale Woodruff, and Frederic Flemister. Small works will be a specialty here.

• The Fall Membership Jury of the National Association of Women

Artists will be held on Thursday, October 28. Membership is open to any woman artist. For information write to Miss Josephine Droege, Argent Galleries, 42 West 57th Street, New York City.

• An original and effective way of selling War Bonds was instituted by the semi-annual Washington Square Outdoor Art Exhibition. Paintings donated by the artists were awarded to those buying bonds. The sales of the first day of the exhibit totalled \$2000 and up. In fact the paintings were going so fast that the ante had to be raised, pictures going only to those who bought a War Bond of \$500 or more.

• A late dispatch from the Italian battle front announces the firing by the Germans of the library of Naples University, a wanton act of vandalism which, in addition to making civilization the poorer by some 50,000 volumes, destroyed three of the outstanding works of the eighteenth century painter Francesco Solimena.

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## COMING AUCTIONS

### European Period Pieces: Furniture, Objets d'Art

FURNISHINGS of the show place *La Fontana*, Palm Beach, the property of the estate of the late Mrs. George L. Mesker, will be sold at public auction sale October 27 to 30, inclusive, at the Parke-Bernet Galleries. Exhibition will be held from October 23, weekdays.

The collection of English and French furniture and decorations of the seventeenth and eighteenth centuries includes a number of fine chairs, notably a superb set our four Chippendale "Director" armchairs in needlepoint of the period from the collection of Lord Clive. In addition

wood and terracotta sculptures, and other decorations.

A Franco-Flemish Gothic tapestry depicts the Court of Pluto with captioned figures; a Brussels Teniers tapestry depicts a *Kermesse*, and a Brussels Gothic silver-woven tapestry with a scene from the story of Esther and King Ahasuerus.

Outstanding in the collection of rugs is an important Ispahan Palace Carpet of the late sixteenth century formerly in the Thomas Fortune Ryan Collection. There are also small Ispahan and Indo-Ispahan rugs of the same period.

Paintings are mainly Italian and Flemish Renaissance subjects. Among them *The Madonna and Child with*



BY THE VENETIAN Marco Belli: "Madonna and Child with the Infant St. John." Mesker Sale at the Parke-Bernet Galleries.

tion, there are numerous wing armchairs and sofas in needlepoint of the period and sixteenth century Brussels tapestry, as well as Louis XV and Louis XVI fauteuils and sofas.

French marquetry pieces of the Louis XV and Louis XVI periods includes a semicircular commode with stamp of the cabinet-maker Nicolas-Simon Courtois; a tulip-wood marquetry *bonheur du jour*; a Louis XVI commode-secretaire with marquetry inlay à quatre faces; and other *ébénisterie* formerly a part of Mary Strong Shattuck collection.

Of interest in a group of English seventeenth century oak and walnut furniture is a set of seven Charles II richly carved chairs. Also of this period are gateleg tables and two, court cupboards.

French and Italian Renaissance periods are represented with an extensive group of carved walnut furniture in the taste of the sixteenth and seventeenth centuries, together with torchères, candlesticks, lamps,

the *Infant St. John* by Belli from the collection of Robert and Evelyn Benson.

Bibelots, arms and armor, table glass, china, linens and laces, Georgian and other silver, and Chinese porcelains and pottery are also included.

### Luckenbach Furniture and Decorations

ON Saturday, November 6, the estate of the late Edgar F. Luckenbach of New York City will be dispersed at public auction at the Parke-Bernet Galleries. The collection will go on exhibition, beginning October 30. Choice eighteenth century French and English furniture, important Gobelin tapestries, notably the beautiful *dix-huitième Le Sergent Recruteur* and the *Story of Daphnis and Chloe* are present. There is a group of fine Oriental rugs including Tabriz Palace Carpets, Kashan, Kirman, and Chinese weaves. Porcelains, antique fabrics, silver and plate complete the sale.

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Statement of the Ownership, Management Etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of ART NEWS, published semi-monthly from October through May, monthly June through September, at New York, N. Y., October 1, 1943.

State of New York,

County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Alfred M. Frankfurter, who, having been duly sworn according to law, deposes and says that he is the Editor of ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Art Foundation, Inc., 136 East 57th Street, New York City; Editor, Alfred M. Frankfurter, 136 East 57th Street, New York City; Managing Editor, Rosamund Frost, 136 East 57th Street, New York City; Business Manager, none.

2. That the owner is: The Art Foundation, Inc., 136 East 57th Street, New York City; Thomas J. Watson, Chairman, 136 East 57th Street, New York City; Alfred M. Frankfurter, President, 136 East 57th Street, New York City; Walter W. S. Cook, Secretary-Treasurer, 136 East 57th Street, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALFRED M. FRANKFURTER, Editor.

Sworn to and subscribed before me this 4th day of October, 1943.

LEO ROTHSTEIN  
(SEAL)

Notary Public, New York Co. No. 968.

Reg. 4-R-567

My commission expires March 30, 1944.

## WHEN & WHERE TO EXHIBIT

ALBUQUERQUE, N. M., Fine Arts Building, University of New Mexico. Nov. 6-Dec. 3. Exhibition of Albuquerque Artists. Open to all artists in the vicinity. All mediums. Jury. No prizes. Entry cards and works due Nov. 4. Mr. Ralph Douglass, Art Dept., Univ. of Arts, Albuquerque, N. M.

ATLANTA, GA., High Museum of Art, Feb. 16-28. Tri-County Exhibition. Open to artists resident or born in Fulton, DeKalb & Cobb counties, Ga. All mediums. Jury. Prizes. Entry cards & works due Feb. 11. Atlanta Art Ass'n., 1262 High St., Atlanta, Ga.

CHAPEL HILL, N. C., Person Hall Art Gallery, Univ. of N. C. Dec. 5-31. 7th Annual Exhibition of N. Carolina Artists. Open to residents and former residents of N. C. All mediums. No fee, but pay shipping expenses. Jury. No prizes. Entry cards and works due Dec. 1. Miss Harriet Dyer Adams, Person Hall Art Gall., Chapel Hill, N. C.

CHICAGO, ILL., Chicago Galleries Ass'n. Dec. 8-31. Members Annual. Open to members. Mediums: oil, sculp. Jury. Purchase awards & \$500 in cash prizes. Entry cards due Nov. 22; works Dec. 2. Chicago Gall. Ass'n., 215 N. Michigan Ave., Chicago, Ill.

CHICAGO, ILL., Mandel Brothers. Nov. 1-30. 7th Annual of Miniature Prints. Open to members of Chicago Soc. of Etchers. All metal plate mediums. No jury. Works due Oct. 20. James Swann, 500 Diversey Pkwy., Chicago 14, Ill.

DALLAS, TEX., Dallas Museum of Fine Arts. Dec. 12-June 16. Third Texas Print Annual. Open to residents of Texas, & members of Armed Forces stationed there. All print mediums. Jury. \$200 in prizes. Entry cards & works due Dec. 4. Jerry Bywater, Direct., Dallas Mus. of F. A., Dallas, Tex.

DAYTON, OHIO, Dayton Art Institute. Jan. 1-Feb. 1. Local Artists' Exhibition. Open to residents and former residents of Dayton and neighborhood. All permanent mediums, ceramics and crafts. Jury. For further details write to Secretary to the Director, Dayton Art Institute, Forest and Riverview Avenues, Dayton 5, Ohio.

ELMIRA, N. Y., Arnot Art Gall. Dec. 1-Jan. 2. The Work of Elmira Artists. Open to artists of Elmira, Elmira Hts., & Horseheads. All mediums. No jury. No prizes. Works due Nov. 25. Mrs. Jeannette M. Oliven, Director, Arnot Art Gall., Elmira, N. Y.

HAGERSTOWN, MD., Washington County Museum of Fine Arts, Jan. 30-Feb. 27. 12th Annual Cumberland Valley Artists. Open to artists resident in Cumberland Valley & members of Armed Forces stationed there. All mediums. Jury. Cash prizes. Entry cards due Dec. 30; works Jan. 15. Dr. John R. Craft, Direct., Wash. City Mus. of F. A., Hagerstown, Md.

HOUSTON, TEX., Museum of Fine Arts. Oct. 23-Nov. 7. Texas General Exhibit. Open to residents of Tex. Mediums: pig., sculp., drawings, prints. Jury. Entry cards & works due Oct. 9. (Exhibit will circulate in Tex. until Jan.) Ruth Pershing Uhler, Mus. of F. A., Houston 5, Tex.

LOS ANGELES, CAL., Fisher Gall., Univ. of S. Cal. Nov. 8-Dec. 2. California Society of Miniature Painters. Open to Society members. Miniature on ivory. Fee, \$1.00. Jury. Prizes 2 medals and \$25 war bond. Works due Nov. 4. Mrs. Ruby Usher, 6764 Wedgewood Pl., Los Angeles, Cal.

LOWELL, MASS., Whistler's Birthplace. Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Walcott, Vice Pres., Whistler House, 238 Fairmount St., Lowell, Mass.

MADISON, WIS., Wisconsin Union Galleries. Nov. 4-29. 10th Wisconsin Salons of Art. Open to artists living in Wis. for 3 yrs. including past yr., or for 10 yrs. if now living outside state, or who have studied there for 3 yrs. All mediums. Jury. Purchase & cash prizes. Entry cards & works due Oct. 26. Gallerie Committee, Wisconsin Union, 270 Langdon St., Madison 6, Wis.

MASSEY, O., Massillon Museum. Nov. 1-Dec. 1. 8th Annual November Show. Open to residents of Stark & adjoining counties. All mediums. Jury. Prizes. Works due Oct. 29. Massillon Museum, Massillon, O.

MINNEAPOLIS, MINN., Minneapolis Institute of Arts. Nov. 4-Dec. 2. 29th Annual Local Artists' Show. Open to artists living

or working in Minneapolis & St. Paul. Mediums: oil, watercolor, prints, drawings, sculp. Jury. \$600 in purchase prizes. Entries due Oct. 26. The Registrar, Minneapolis Inst. of Arts, Minneapolis, Minn.

MUSKEGON, MICH., Hackley Art Gallery. Feb. 1-28. Artists of Greater Muskegon & Vicinity Annual. Open to artists of Gtr. Muskegon & Vicinity. All mediums. No jury. No prizes. Entry cards due Jan. 25; works Jan. 28. Mrs. Audrey H. Drumm, Ass't. to Direct., Hackley Art Gall., Muskegon, Mich.

NEW YORK, N. Y., American Fine Arts Bldg. Nov. 11-Dec. 12. 5th Annual American Veterans Society of Artists. Open to all service men & veterans of World War I. Mediums: oil, watercolor, etchings, pastels, sculp. Fee for non-members: \$3 ptg. & sculp.; \$2 prints. Jury. Prizes. Entry cards & works due Nov. 1. Frederic Allen Williams, 59 W. 57th St., New York, N. Y.

NEW YORK, N. Y., R. H. Macy & 25 department stores throughout country. Open to all residents of U. S. Artists in metropolitan area may present 2 to 3 specimens of work, out-of-towners send photographs. Mediums: oil & watercolor. Pictures must be framed, not exceed 30 x 36. Work accepted will be offered for sale. Address Tomorrow's Masterpieces, 200 Madison Ave., New York, N. Y.

NEW YORK, N. Y., New York Historical Society Galleries. Oct. 31-Nov. 28. 30th Annual of Allied Artists of America. Open to all artists. Mediums: oil, watercolor, mural design & sculp. \$6 fee on accepted works. Jury. Cash prizes & medals. Entry cards due Oct. 15; works Oct. 22. Wm. Howard Donahue, Sec'y., 461 Sixth Ave., New York, N. Y.

NORFOLK, VA., Norfolk Museum of Arts & Sciences. Feb. 6-27. Irene Leache Memorial Art Annual. Open to artists born or resident in Va. Mediums: oil & watercolor. Jury. \$350 in prizes. Entry cards due Jan. 17; works Feb. 1. Mrs. F. W. Curd, Chairman, 724 Boissevain Ave., Norfolk 7, Va.

OMAHA, NEB., Joslyn Memorial. December 1-31. Six States Competition. Open to residents of Neb., Ia., S. D., Col., Kan., & Mo. All mediums. Jury. Outstanding artists in oil & watercolor will have privilege of one-man show. Entry cards & works due Nov. 13. Joslyn Memorial, Omaha, Neb.

PROVIDENCE, R. I., Providence Art Club. Nov. 9-21. 65th Annual. Open to all artists. Medium: oil. Jury. Entry cards & works due Oct. 29. Mrs. Mary A. Cook, 11 Thomas St., Providence 3, R. I.

SAN FRANCISCO, CAL., Gump Galleries. Nov. 1-15. California Society of Etchers Annual. Open to all artists. All print mediums. \$2 fee for non-members. Jury. Entry cards & works due Oct. 22. Nicholas Dunphy, Ass't. Direct., 318 Geenes St., Utica, N. Y.

UTICA, N. Y., Munson-Williams-Proctor Inst. Feb. 6-27. 7th Annual Local Artists' Exhibit. Open to artists residing within 100 mi. radius of Utica. All mediums. No jury. Entry cards due Jan. 15; works Jan. 22. Joseph Trovato, Ass't. Direct., 318 Geenes St., Utica, N. Y.

WASHINGTON, D. C., Corcoran Gallery of Art. Nov. 26-Dec. 24. 24th Annual Exhibit of Merchant Seamen of United Nations. Open to all merchant seamen of United Nations. Mediums: oil, watercolor, drawings. \$600 in cash prizes. Works due Oct. 30 at Art Exhibition, USS Andrew Furuseth Club, 30 E. 37th St., New York, N. Y.

WASHINGTON, D. C., Corcoran Gallery. Oct. 30-Nov. 21. Corcoran Alumni & Students' Sales Exhibit. Open to former students & advanced students of Corcoran Sch. of Art. All mediums. Artists may submit up to 3 works to be priced at from \$5-\$50. Jury. Entry cards & works due Oct. 25. Agnes Mayo, Sec'y., Corcoran Sch. of Art, Wash., D. C.

YONKERS, N. Y., Hudson River Museum. Nov. 8-Dec. 19. Yonkers Art Association Exhibition. Open to all artists. Mediums: watercolor, pastel, oil (small scale), prints. Fee for non-members: \$5 for each exhibit. Jury. No prizes. Works due Nov. 3. Hudson River Mus., 311 Warburton Ave., Yonkers, N. Y.

YOUNGSTOWN, OHIO, Butler Art Institute. Jan. 1-Jan. 30, 1943. Ninth Annual New Year Show. Open to residents or former residents of Ohio, Penna., Virginia, W. Va., and Indiana. Oils and watercolors only. Jury. Purchase Awards and Prizes. Entry cards and works due Dec. 5. Secretary, Butler Art Inst., Youngstown, Ohio.

## COMPETITIONS, SCHOLARSHIPS

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## THE EXHIBITION CALENDAR

ALBANY, N. Y., Inst. of Art: Modern Amer. Watercolors, to Oct. 31.

ALBUQUERQUE, N. M., Univ. of N. M.: Alex. Corazza, constructions; Schoeninger, sculp., to Nov. 3.

ANDOVER, MASS., Addison Gall.: Amer. News in Prints. Oct. 22-Nov. 22.

APPLETON, WIS., Lawrence Coll.: Tom Dietrich, to Oct. 23. Student show, Oct. 23-Nov. 13.

ATHENS, O., Ohio Univ.: Kirsh; Sorby; Faulkner, to Oct. 31.

ATLANTA, GA., High Mus. of Art: Photographs & Furniture Show, Oct. 16-31.

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Guild of Boston Artists: Members Exhib., to Oct. 30.  
Mus. of F. A.: Dennis Bunker, Oct. 5-31; Boston, Its Life and People, Oct. 26-Dec. 5.  
Pub. Lib.: Frank Benson, Prints, to Oct. 31.  
**BUFFALO**, N. Y.: Albright Gall.: Chet La-  
Chapel Hill, N. C.: Univ. of N. C.: Univ.  
CHICAGO, ILL.: Art Center: Robt. Sinnett,  
to Oct. 31.  
Art Inst.: Chang Shu-Chi, to Oct. 24; T. Hayer;  
Julia Theela, to Oct. 28; Ensor & Munch  
Prints, to Nov. 22.  
Chicago Gall. Ass'n.: M. Barton; Wm. Hollings-  
worth; T. Ponson, to Oct. 31.  
**CINCINNATI**, O.: Art Mus.: A Decade of Cin-  
cinnati Portraits, to Oct. 24; America in the  
War, prints, to Oct. 31. Ceramic Guild An-  
nual, Oct. 27-Dec. 5.  
**CLEVELAND**, O.: Mus. of Art: Artists for Vic-  
tory Graphic Arts, to Oct. 31. Thorne Minia-  
ture Eur. Rooms, to Nov. 28.  
**COLUMBUS**, O.: Gall. of F. A.: Art from  
Islamic Nations of Mediterranean, to Oct. 31.  
**CONCORD**, N. H.: State Lib.: Barry Faulkner,  
Oct. 18-Nov. 12.  
**DALLAS**, TEX.: Mus. of F. A.: Artine Smith;  
Artists for Victory Posters, to Oct. 31. Wm.  
Cole, to Nov. 21.  
**DAYTON**, O.: Art Inst.: Oriental Exhibit, to  
Oct. 31.  
**DENVER**, O.: Art Mus.: Denver Owned Master-  
pieces, to Oct. 31.  
**ELGIN**, ILL.: Elgin Acad.: Lorentz Kleiser, to  
Oct. 28.  
**ELMIRA**, N. Y.: Arnett Gall.: Jane Peterson, to  
Oct. 31.  
**EVANSVILLE**, IND.: Pub. Mus.: Photo Salon,  
Oct. 18-31.  
**GRAND RAPIDS**, MICH.: Art Center Gall.:  
Stanley DeGraff, to Oct. 30.  
Gall.: Art of Amer. Colonial & Revolutionary  
Period, to Oct. 31.  
**HAGERSTOWN**, MD.: Mus. of F. A.: Russian  
Art, Oct. 17-Nov. 14.  
**INDIANAPOLIS**, IND.: Herron Art Inst.: Art-  
ists for Victory Prints, to Nov. 7. Faculty  
Exhibit, to Nov. 7.  
**ITHACA**, N. Y.: Cornell U.: Morris Kanter, to  
Oct. 30.  
**KANSAS CITY**, MO.: Neisen Gall.: Relig. Folk  
Art of Southwest; Chang Shu-Chi, to Oct. 31.  
**LOS ANGELES**, CAL.: Univ. of S. Cal.: Scan-  
dinavian-Amer. Art Soc. Annual, to Oct. 31.  
Vigevano Gall.: Modern French Prints, to Oct.  
30. M. G. Ignon, Oct. 31-Nov. 20.  
Amer. Cont. Gall.: War Cartoons, to Oct. 30.  
**MADISON**, WIS.: Wisconsin Union: Artists for  
Victory, to Oct. 28.  
**MEMPHIS**, TENN.: Brooks Art Gall.: America  
in the War Prints, to Oct. 28.  
**MIDDLETOWN**, CONN.: Wesleyan Univ.:  
Prints of American Landscape, to Oct. 31.  
**MILLS COLLEGE**, CAL.: Art Gall.: Index of Amer.  
Design: Contemp. Art, to Nov. 5.  
**MILWAUKEE**, WIS.: Art Inst.: 17th Century  
Dutch Masters, to Nov. 21.  
**MINNEAPOLIS**, MINN.: Inst. of Arts: Pre-  
Columbian Arts of Latin America, to Oct. 30.  
**MONTCLAIR**, N. J.: Art Mus.: Young Amer-  
icans: Esther Williams; Modern Amer. Prints,  
to Oct. 24.  
**MUSKEGON**, MICH.: Hackley Art Gall.: Con-  
temp. British Watercolors; Augustus John,  
drawings, to Oct. 31.  
**NEWARK**, N. J.: Artists of Today: M. S. Simp-  
son, Oct. 18-30.  
**NEW HAVEN**, CONN.: Yale Art Gall.: Designs  
from Springfield Mus. Mural Competition, to  
Oct. 31.  
**NEW LONDON**, CONN.: Lyman Allyn Mus.:  
18th & 19th Century English Watercolor Draw-  
ings, to Oct. 31. Paul Douglass, Oct. 19-  
Dec. 1.  
**NEW ORLEANS**, LA.: Mus. of Art: Kekoschka,  
to Oct. 21. Fitzpatrick drawings, Oct. 23-  
Nov. 21. Art Ass'n. Non-Jury Show, to Oct.  
31.  
**NORFOLK**, VA.: Mus. of Arts: Modern Dutch  
Art: Artists for Victory Prints, to Oct. 24.

**NORTHAMPTON**, MASS.: Smith College:  
America in the War, to Nov. 7.  
**NORWICH**, CONN.: Slater Mus.: British  
War Posters, to Oct. 22. M. C. Copen, Oct.  
31-Nov. 18.  
**OLIVET**, MICH.: Olivet Coll.: Chiang Jen, to  
Nov. 18.  
**OMAHA**, NEB.: Joslyn Memorial: Polish  
Exhibit: People Posed & Unposed; Minne-  
sota Artists Ass'n. Watercolors, to Oct. 31.  
**OXFORD**, MISS.: Mary Buile Mus.: Soldier-  
Artists Display, to Oct. 31.  
**PASADENA**, CAL.: Art Inst.: Latin America  
Art, to Oct. 31.  
**PHILADELPHIA**, PA.: Mus. of Art: Prints,  
Oct. 23-Dec. 18.  
Pa. Acad. of F. A.: Watercolor, Prints and  
Miniature Annual, Oct. 24-Nov. 28.  
**PITTSFIELD**, MASS.: Berkshire Mus.: Chinese  
Stone Rubbings, to Oct. 31.  
**PROVIDENCE**, R. I.: Sch. of Design Mus.:  
Thorne Miniature Amer. Rooms, to Nov. 24.  
**RACINE**, WIS.: Wustum Mus.: Chapin: Booth;  
Racine Painters, to Oct. 31.  
**READING**, PA.: Pub. Mus.: E. S. Herges-  
heimer, to Nov. 28.  
**ROCHESTER**, N. Y.: Mem. Gall.: Internat'l.  
Watercolor Exhibit, to Oct. 31.  
Pub. Lib.: Rochester Art Club Annual, to Oct.  
31.  
**ROCKFORD**, ILL.: Burpee Gall.: Young Art-  
ists of Rockford; Howard Swanson; Midtown  
Gall. Group, to Oct. 31.  
**SACRAMENTO**, CAL.: Crocker Gall.: Wm.  
Gambling; A. Levin; C. Meyer, sculp., to  
Oct. 31.  
**ST. LOUIS**, MO.: Eleanor Smith Gall.: Bern-  
hard Sophie, sculp., to Oct. 30.  
City Art Mus.: 20th Century Portraits; America  
in the Making, prints, to Oct. 31.  
**ST. PAUL**, MINN.: St. Paul Gall.: Amer.  
Watercolorists, to Oct. 25.  
Hamline U. Amer. Group, to Oct. 31.  
**SAN ANTONIO**, TEXAS: Witte Mus.: Prints;  
Guatemala Prints by M. A. Keating, to Oct. 30.  
**SAN DIEGO**, CAL.: Fine Arts Gall.: Artists  
for Victory Prints, to Oct. 31.  
**SAN FRANCISCO**, CAL.: Pal. Legion of Honor:  
Harnes: Owen Wade, to Oct. 31; Gericault  
to Renoir, opening Oct. 18.  
**SANTA MONICA**, CAL.: City Hall Gall.:  
Aircraft Art, to Nov. 30.  
**SEATTLE**, WASH.: Art Mus.: Boeing Air-  
craft Art, to Nov. 7; Arts in Therapy, to  
Nov. 3.  
**SOUTH HADLEY**, MASS.: Mt. Holyoke Coll.:  
Daumier Lithos, to Oct. 31; Amer. Ind. Art,  
to Oct. 31.  
**SPRINGFIELD**, MASS.: Mus. of F. A.: War  
Art, to Oct. 25; Art in Nature, to Oct. 31.  
Smith Gall.: Islamic Art, to Oct. 25.  
**TACOMA**, WASH.: Coll. of Puget Sound:  
Watercolors; Morris Graves, to Oct. 17.  
**TOLEDO**, O.: Mus. of Art: American Water-  
colors of Today, to Oct. 31.  
**TULSA**, OKLA.: Philbrook Art Center: Cont.  
Art, to Nov. 28.  
**UTICA**, N. Y.: Munson-Williams-Proctor Inst.:  
Modern Dutch Art; Arthur Rosenblum, to  
Nov. 1.  
**WASHINGTON**, D. C.: Corcoran Gall.: Amer-  
icans in the War, prints, to Oct. 24; Alumni &  
Students Show, Oct. 30-Nov. 21.  
Phillips Gall.: Marsden Hartley: Late 19th &  
20th Century Prints, from Oct. 17.  
Smithsonian Inst.: Block Prints by Zulema  
Barcons, to Oct. 24.  
**WELLESLEY**, MASS.: College Art Mus.: Ca-  
mouflage, to Oct. 29; Art Society, Oct. 31-  
Nov. 14.  
**WILLIAMSBURG**, VA.: College of Wm. &  
Mary: Soldier Art, Oct. 23-Nov. 6.  
**WILLIAMSTOWN**, MASS.: Lawrence Art Mus.:  
Britain at War, to Nov. 15.  
**WILMINGTON**, DEL.: Delaware Art Center:  
Annual Delaware Show, to Oct. 26.  
**WOODSTOCK**, N. Y.: Rudolph Gall.: Group  
Show, to Oct. 31.  
**YOUNGSTOWN**, O.: Butler Art Inst.: Ohio  
Servicemen's Show; America in the War,  
prints, to Nov. 7.

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By H. G. Dwight, Asst. Director, The Frick Collection; Alfred M. Frankfurter, Editor of Art News; Foreword by Frank Crowninshield, Noted Critic

### PANORAMA OF ART FROM DUCCIO TO GAUGUIN

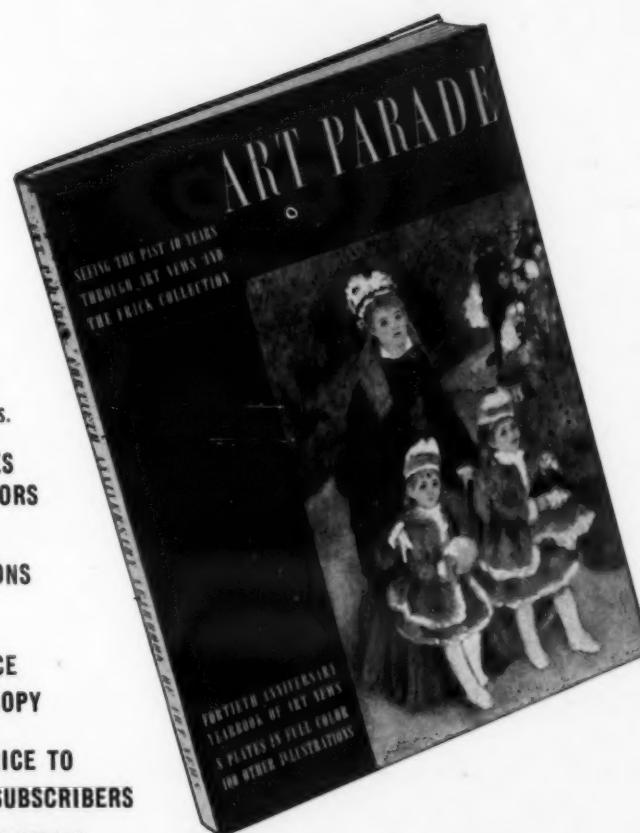
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